



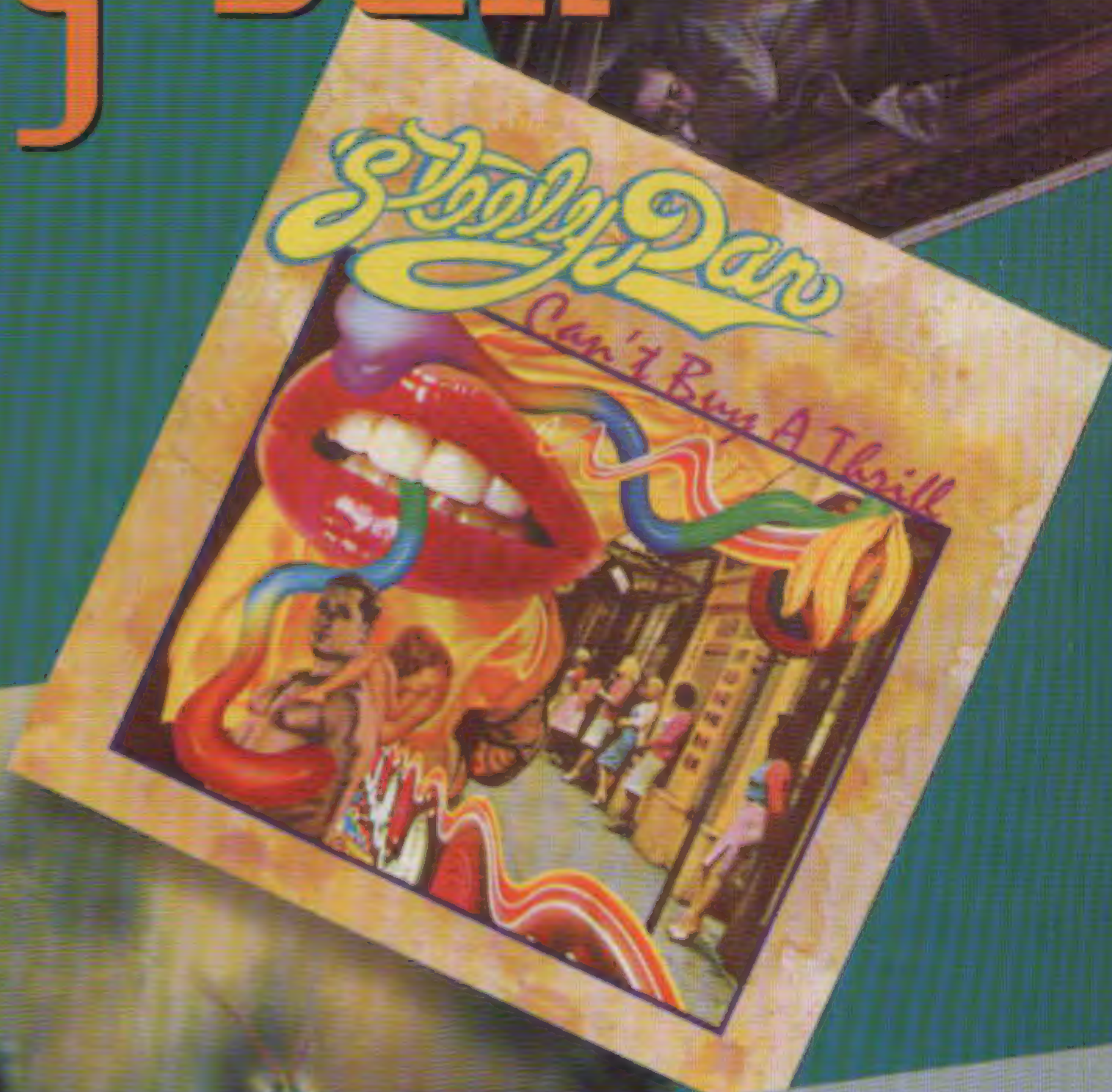
AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

The Best of Steely Dan

STEELY DAN
THE ROYAL SCAM



Steely Dan
Katy Lied



STEELY DAN



HAL LEONARD

Aja

Words and Music by Walter Becker and Donald Fagen

Chord diagrams for the song:

- A/B: 5fr, 3 4 2 1
- B: 1 1 1
- Eadd2: 4 1
- Cmaj7: 1 3 2 4
- C₉: 1 1 2
- D₆: 1 1 2
- Fmaj7: 5fr, 3 1 1
- G^{III}: 3 2 1
- C#maj7b5: 3fr, 3 4 1
- Cmaj7b5: 3 4 1
- D/E: 7fr, 1 1 1 1
- A: 1 1 1
- A^V: 5fr, 3 2 1
- G: 1 1 1 1 1 1
- F: 3 2 1
- F#m11: 7fr, 3 4 1
- G^{VII}: 7fr, 3 1 2
- C: 8fr, 2 1
- Dadd9: 7fr, 2 3
- C^V: 2 3
- Cmaj9: 2 1
- Em11: 1 2
- F#: 3 2 1
- F^V: 5fr, 1 3 2
- Fmaj7^{XII}: 12fr, 3 2 1
- G^X: 10fr, 3 4 1
- Gmaj7: 7fr, 3 1 1
- Em: 3 2 4
- Cm11: 6fr, 3 4 1
- Bm11: 5fr, 3 4 1
- C#m11: 7fr, 3 4 1
- F#m11^{XII}: 12fr, 3 4 1
- Fmaj7 open: 3 2 1

Intro

Moderately ♩ = 117

Gtr. 1: w/ Rhy. Fill 4, 2nd time

Bmaj9

Intro musical notation and guitar tabs:

***Gtr. 1**
 Musical notation: Treble clef, key of A major, 4/4 time. Starts with a Bmaj9 chord, followed by a melodic line. A "let ring" instruction is present. The phrase ends with a Bmaj9 chord.
 TAB: 4 14 14 16 15 16 6 8 4 14 14 10 12. Fingering: 7, 8, 7, 2, 7.

****Gtr. 2**
 Musical notation: Treble clef, key of A major, 4/4 time. Starts with a rest, then enters with a melodic line labeled "Riff A". Ends with a rest labeled "End Riff A".
 TAB: 14 13 13 11 15 15 13 13 13 11. Fingering: 14, 13, 13, 11.

Gtr. 3 (clean)
 Musical notation: Treble clef, key of A major, 4/4 time. Starts with a rest, then enters with a melodic line labeled "Riff A1". Ends with a rest labeled "End Riff A1".
 TAB: 9 9 (9) 9 7 6 (6) 9. Fingering: 9, 9, 9, 7, 6, 9.

* Acous. piano arr. for gtr.
 ** Elec. piano arr. for gtr.

Rhy. Fill 4

Gtr. 1
 Musical notation: Treble clef, key of A major, 4/4 time. Starts with a Bmaj9 chord, followed by a melodic line. A "let ring" instruction is present. The phrase ends with a Bmaj9 chord.
 TAB: 4 13 14 14 14 16 4 4 2 3 2 4 (4) 6. Fingering: 7, 8, 7, 2, 7, 2, 7.

Gtr. 2
 Musical notation: Treble clef, key of A major, 4/4 time. Starts with a Bmaj9 chord, followed by a melodic line. A "let ring" instruction is present. The phrase ends with a Bmaj9 chord.
 TAB: 9 9 8 7 6 7 6 6 6 8 7 7 7 7 7 7. Fingering: 9, 9, 8, 7, 6, 7, 6, 6, 6, 8, 7, 7, 7, 7, 7, 7.

Gtr. 3

1. Up on the hill — peo — ple nev — er stare,
 2. Up on the hill — they've got time to burn,
 3. Up on the hill — they think I'm o — kay,

Gtr. 1

Gtr. 1: w/ Fill 1,
2nd timeGtr. 2: w/ Fill 2, 2nd & 3rd time
Cmaj7

they just don't care.
 there's no re — turn.
 or so they say.

Gtr. 1

Gtr. 2

Fill 1
Gtr. 1

let ring

TAB

Fill 2
Gtr. 2

let ring

TAB

Gtr. 1: w/ Rhy. Fill 5, 3rd time

Chorus

Gtr. 3: w/ Rhy. Fill 1, 2nd time

N.C.(E9)

D⁶

(cont. in notation)

Chi - nese mu - sic un - der Ban - yon - trees -
 Dou - ble He - lix in the sky to - night..
 Chi - nese mu - sic al - ways sets me free..

Gtr. 1

Gtr. 3

F#7 D#7 G#7

here at the dude ranch a - bove the sea.
 throw out the hard - ware, let's do it right.
 An - gu - lar ban - jos sound good to me.

Rhy. Fill 1

Gtr. 3

Rhy. Fill 5

Gtr. 1

Gtrs. 1 & 3: w/ Rhy. Fills 2 & 2A, 2nd time
 Gtr. 1: w/ Rhy. Fill 6, 3rd time
 Em11

Cmaj9#11

C

Fmaj7

G^{III}

C#maj7b5

Gtr. 3

A - ja, when all my time dan-cin' is through I run to you.

7 7 10 14 10 7 7 7 5 5 7 7 5 5 5 9 9

(cont, in slash)

17 10 10 12 14 7 7 9 7 5 7 5

1.

Cmaj7b5

Bmaj9

Gtrs. 2 & 3: w/ Riffs A & A1

Gtr. 1

Gtr. 2

let ring

Rhy. Fill 2

Gtr. 1

TAB

7	8	7	9	4	9	4
7	9	7	4	4	5	4

Rhy. Fill 2A

Gtr. 3

TAB

X	X	7	9
X	X	5	7

Interlude

Gtrs. 1 & 3: w/ Rhy. Fill 3, 2nd time

Gtr. 2 tacet
A/B D/E

A G^{III}

A G^{III}

A G^{III}

Rhy. Fig. 1

Gtrs.
1 & 3

w/ slight dist.

play 8 times

Rhy. Fig. 1A

Gtr. 4

(cont. in slash, last time)

* Marimba arr. for gtr.

Gtr. 1

A G^{III} A^V G F G F F#m I I

End Rhy. Fig. 1
End Rhy. Fig. 1A

G^{VII} Gtr. 4 tacet

Guitar Solo (Denny Dias)

C Dadd9 C^V Cmaj9 C Dadd9

Rhy. Fig. 2

Gtrs. 1 & 3

Gtr. 5 (clean)

(Gtr. 1, cont. in notation)

Rhy. Fill 3
Gtrs. 1 & 3

play 3 times

TAB

C Gtr. 3 Em11 F# GIII AV GIII
 Gtrs. 1 & 3

Gtr. 5
 5 7 5 5 8 5 4 4 2 4 4 2 7 8 9 9 8 7 9 9 6 7 9 6 7 9 7 8 10 7 10 6 7 10

Gtr. 1 RIFF B End RIFF B (cont. in slash)
 2 4 6 3 3 5 4 2

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 1st 3 meas. only
 F#m11 G FV Fmaj7^{XH} G^X A G A G

Gtr. 5
 7 7 9 7 7 9 7 7 9 10 (10) 10 12 full 12 (12) 10

Gtrs. 1 & 3: w/ Rhy. Fig. 1
 Gtr. 4: w/ Rhy. Fig. 1A, 2 times
 A G A G A G A G A G A

Gtrs. 1 & 3
 12 9 9 9 9 9 7 10 8 10 9 5 4 3 2 2 2 0 4

G F G F F#m11
 1/4 3 3 3 3 full full
 6 8 5 7 5 8 8 6 5 8 5 7 (7) (7)

AV Gmaj7 AV Gmaj7 AV Gmaj7 AV GIII Fmaj7 GIII Fmaj7
 Gtrs. 1 & 3

Rva loco
 17 full 14 16 (16) 10 12 X 10 10 12 1/2 (12) 12 10 10 13 12 15

F#m11 G^{VII} Gtr. 4 tacet Gtrs. 1 & 3: w/ Rhy. Fig. 3 C Dadd9 C Cmaj9

Gtr. 5

Gtr. 4

Gtr. 1: w/ Riff B
Em11

C Dadd9 C F# G A

G F#m11 G F Fmaj7 G

Gtr. 1 & 3 F^V Em Fmaj7 Cm11 Bm11 Sax. Solo Gtr. 5 tacet Rhy. Fig. 3

*Gtr. 6

* Tenor sax arr. for gtr.

(cont. in notation)

Fm11 Em11 D#m11 Dm11 D#m11 F#m11

Gtr. 6

Measures 1-4 of the guitar 6 part. The staff shows a melodic line with triplets and a bass line with fret numbers.

Measures 1-4 of the guitar 6 part. The staff shows a melodic line with triplets and a bass line with fret numbers.

End Rhy. Fig. 4

Gtr. 1

let ring ———— | let ring ———— | let ring ———— | (cont. in slash)

11 9 10 6 8 6 5 5 5 5 0 0 0 0

End Rhy. Fig. 4A

Gtr. 3

(cont. in slash)

Em Fmaj7^{open} Cmaj11 Bmaj11

[illegible]

Gtr. 1

4 5 6 7

Gtr. 2

10 11 12 14

let ring

Bad Sneakers

Words and Music by Walter Becker and Donald Fagen

Chord diagrams for the song:

E6, Dmaj7, D6, C#m7, C#m7^{open}, F#m9, Dmaj7^{type2}, C#m7^{type2}, A6, D/A, Bm7/A, D5, Dmaj7^{VI}, C#5, F#5, F#m7, E6^{VI}, Dmaj7^V, C#m7^{IV}, Bm7, E7sus4, C, C6, Am, Fmaj7, F, Fmaj7/G, F/G, D6^{VII}, A5, Bm7sus4, Bm7^{VII}, Bm9, Amaj7, A6^{VII}, A6, Bm7^{VII}^{type2}, A, A6^{VI}, Bm7/A^{type2}, A^{type2}

Intro

Moderate Rock ♩ = 116

Chord progression for Intro: E6, Dmaj7, D6, C#m7, C#m7^{open}, F#m9, Dmaj7^{type2}, C#m7^{type2}, E6, D6, E6, D6

Gtr 4: w Fill

mf

mf

full

full

TAB

* Acous. piano arr. for gtr
** Sitar arr. for gtr

Verse

Chord progression for Verse: A6, D/A, Bm7 A

Gtr 1: tacet
Rhy: Fig. 1

1 Five names that I can hard-ly stand to hear, — in-clud-ing yours and mine — and one more

Gtr 3 (clean)

TAB

Fig. 1
Gtr 4 (clean)

mp

TAB

© Copyright 1974, 1975 by MCA MUSIC PUBLISHING, A Division of MCA INC.
International. Copyright Secured All Rights Reserved

MCA music publishing

Ab

End Rhy. Fig. 1

chip who isn't here. I can see the la - dies talk - in' how the times

are get-tin' hard and that fear - some ex-ca - va - tion on Mag-nol - lia Bou-le - vard. Yes I'm

Pre-Chorus

Gtr 2 w/ Rhy. Fig. 2, 2 times

D5 Dmaj7^{VI} C#5

F#5

F#m7

E6^{VI}

D5 Dmaj7

C#5

F#5

F#m7

E6

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr 2

go n in sane and I'm laugh-in' at the fro - zen rain. Well I'm

Gtr 4

D5 Dmaj7 C#5 F#5 F#m7 E6 Dmaj7^v A C#m7^{IV} G# Bm7 E7sus4

Gtr. 2

① 3fr

① 4fr

so a - lone, — hon - ey when they gon - na send me home?

9 11 11 7 9 11 11

10 11 10 11 10 11

Chorus

Gtr 3 tacet

C C6 C Am D C D C A C Fmaj7 D F A Fmaj7/G F/G

② ② ② ② ③ ② 3fr 1fr 3fr 1fr 2fr 1fr

② 3fr

③ 2fr

Rhy. Fig. 3

Bad sneak-ers and a Pi - na - co - la-da, my friend, stompin' on the av - e - nue by Ra - di - o Cit - y with a

10 10 0 0 7 8 8 8 12 12 13 13

C C6 C Am D C D C A C E6 D6 E6 D6^{VII}

(2) (2) (2) (2) (3) (2)
3fr 1fr 3fr 1fr 2fr 1fr
End Rhy. Fig. 3



Gtr. 1 tran - sis - tor and a large sum of mon-ey to spend. Riff A End Riff A



Gtr. 4 Riff A1 End Riff A1



Verse

Gtr. 2 w Rhy Fig. 1, 2 times



Gtr. 3 w Fill 2



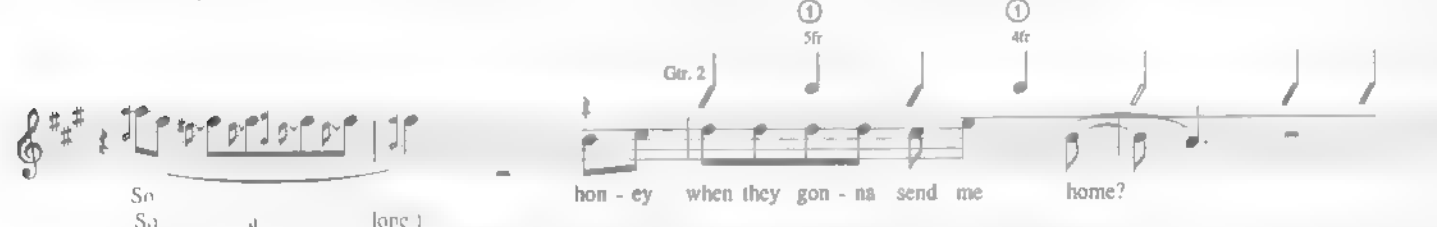
Pre-Chorus

D5 Dmaj7 C#5 F#5 F#m7 E6 D5 Dmaj7 C#5 F#5 F#m7 E6



Spoken: I feel like I'm

D5 Dmaj7 C#5 F#5 F#m7 E6 Dmaj7^V A C#m7^{IV} G# Bm7 E7sus4



Fill 2

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Fill 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr. 3

Gtr 2 w/ Rhy Fig. 3

Gtr 2 w/ Rhy Fig. 3

Gtr 4: w. Fil. 4, 1st time
Gtr 4: w. Fil. 5, 2nd time

To Coda ⊕

Guitar Solo (Walter Becker)

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a piano part (bottom). The guitar part is written in E major (three sharps) and features various chords and techniques like bends and vibrato. The piano part is written in E major and includes a bass line with fingerings and a treble line with chords. The score is divided into measures by vertical bar lines.

Fill 4
Gtr 4

TAB

7 5 0 5

Fill 5
Gtr. 4

T
A
B

7 5 5 3 3 5 3 5

A Amaj7 (5) open A A6 VII (5) open A6 9

A6 VII A6 B Bm7 VII C# B F# Bm7 VII type2 (6) 7tr (1) vl (2) 2tr (2) 7tr

Pre-Chorus
 Gtr 4 tacet
 Gtr 2 w Rhy Fig 2.
 3 times

B Bm7 VII type2 A A A6 VI A A6 VI A A6 VI A6 VI D5 Dmaj7 VI C#5 (6) 7tr (5) open

You know (Go'n' in in in

Gtr 5 tacet
F#5 F#m7 E6 D5 Dmaj7 C#5 F#5 F#m7 E6

sane. — Yes I'm laugh - in' at the fro - zen rain — and I'm

sane)

D5 Dmaj7 C#5 F#5 F#m7 E6 Dmaj7^V A ① 5fr C#m7^{IV} G# ① 4fr

hon - ey when they gon - na send me home

(S.) a lone lone)

Bm7 E7sus4 D S al Coda

Gtr 3

full

Gtr. 4. w/ Riff A1
E6 D6 E6 D6^V

Gtr 1

Outro
Gtrs. 1 & 4 tacet

A6 D/A Bm7/A

* Gtr 3

* Two gtrs. arr for one

Bm7/A^{type2} A F# A^{type2}

Gtr 1

Black Friday

Words and Music by Walter Becker and Donald Fagen

Intro

Moderate Shuffle ♩ = 128 (♩ - ♩ - ♩)

N.C.(E)

Riff A

Gtr 1 (dist.)

End Riff A

kyba 5

fade in

mf

P.M. P.M. P.M.

TAB

* Key signature denotes E.M. xolydian

Verse

Gtr. 1, w/ Riff A, 7 times

Gtr. 2 w. Fill 2nd time

N.C.(E)

Gtr. 1, w. Riff A

1 When Black Fri - day comes I

2. Black Fri - day comes I fly
3. See Additional Lyrics

stand down by the door and catch the grey men when they dive from the four - tenth

down to my swell brook. Gon - na strike all the big red words from my lit - tle black

Gtr. 2: w. Fill 2, 2nd time

Gtr. 2: w. Fill 3, 3rd time

floor book

When Black Fri - day comes I col
Gon - na do just what I please, gon na

lect ev - 'ry-thing I'm owed and be - fore my friends find out, I'll be on the road.

wear no socks and shoes, with noth - ing to do but feed all the kan - ga - roos.

Fill 1

Gtr. 2

mf

P.M. P.M.

TAB

** Vib. achieved by depressing string above nut

Fill 2

Gtr. 2

play 8 times

1 2

TAB

Fill 3

Gtr. 2

play 5 times

full

1/4

TAB

© Copyright 1974, 1975 by MCA MUSIC PUBLISHING, A Division of MCA INC.
International Copyright Secured All Rights Reserved

MCA music publishing

Chorus

When Black — Fri — day falls, — you know it's got to be
 When Black — Fri — day comes — I'll be on — that heel,

Gr
 P.M. P.M. P.M. P.M.

* Chord symbol represent overall tonality.

To Coda

(B)

Don't let it fall on me
 you know I will

Gr 2 (dist.)
 full let ring let ring

2.

Guitar Solo (Walter Becker) Gr 1, w/ Riff A, 6 times N.C. (E)

2 When

full full full fu fu fu

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with triplets and a bass line with fret numbers. A 'full' pickup is indicated above the bass line.

Bass line fret numbers: (8) 9 7 9 7 9 7 9 7 9 7 5 | (7) 9 9 10 11 | 10 11 12 12 12 15 14 12 (14)

Musical notation system 2: Treble clef, key signature of two sharps. The staff contains a melodic line with triplets and a bass line with fret numbers. Chord symbols (A), (Em/G), (F#7), (Em/G), and (D#m7) are written above the staff. A 'full' pickup is indicated above the bass line.

Bass line fret numbers: (14) 15 | 12 14 14 14 | 16 14 16 17 14 14 17 14 17 | 10 16 16 12 14 12 12 14

Musical notation system 3: Treble clef, key signature of two sharps. The staff contains a melodic line with triplets and a bass line with fret numbers. Chord symbols (Dmaj7), (B), and (E) are written above the staff. A 'full' pickup is indicated above the bass line.

Bass line fret numbers: (10) 10 7 9 10 7 9 10 | 7 9 10 7 9 (9) | 14 14 12 12 13 13 (13) (13) 7 7 7 9

Musical notation system 4: Treble clef, key signature of two sharps. The staff contains a melodic line with triplets and a bass line with fret numbers. A 'full' pickup is indicated above the bass line.

Bass line fret numbers: 5 7 | 7 5 7 (7) 10 8 9 7 | 0 9 0 10 (10)

D.S. al Coda

3. When

Coda

Outro

Gtr 1 w. Riff A, full end
N.C.(E)

Musical notation system 5: Treble clef, key signature of two sharps. The staff contains a melodic line with triplets and a bass line with fret numbers. A 'full' pickup is indicated above the bass line.

Bass line fret numbers: 14 (14) 12 | 14 (14) 12 14 (14) 12 14 (14) 12 | 14 (14) 12 14 (14) 12 14 (14) 12

The musical score is written for guitar in E major (two sharps). It consists of five systems of music. The first system shows a melody line and a fretboard technique section with various fingerings and fret numbers. The second system continues the melody and fretboard technique. The third system includes the instruction "Begin Fade" and continues the melody and fretboard technique. The fourth system continues the melody and fretboard technique. The fifth system includes the instruction "Fade Out" and continues the melody and fretboard technique. The fretboard technique section is highly complex, involving many frets (up to 20) and various fingerings (1-4).

Additional Lyrics

3. When Black Friday comes I'm gonna dig myself a hole,
 Gonna lay down in it till I satisfy my soul.
 Gonna let the world pass by me,
 No archbishop gonna sanctify me,
 And if he don't come across, I'm gonna let it roll.
 When Black Friday comes I'm gonna stake my claim.
 I guess I'll change my name

Bodhisattva

Words and Music by Walter Becker and Donald Fagen



Intro

Fast Rock ♩ = 220 (♩-♩-♩)

1., 2., 3. 4

G5 F5 G5 F5 G5 F5 G5 F5

Gtr. 1 w Rhy. Fig. 1 Gtr. 2 (dist.)

Gtr. 3 (dist.)

*Gtr. 2 to right of slash in TAB

TAB

7/4 - 9/5

Gtr. 1 w Rhy. Fig. 1, 4 times

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

Gtr. 4 (dist.)

f

fu

fu

10 12 12 (12) 10 12 10 14 12 14 12 10

1 2 2 (9) 7 9 7 10 9 7 7 9 (7) 7 9 9 (9) 7 9 7 10 9 10 9 7

1 2 2 (5) 4 5 4 7 5 3 4 5 (3) 4 5 5 (5) 4 5 4 7 5 7 5 3

1.

2.

Gtr 1 w Rhy Fig. 1, 5 times

G5 F5

G5 F5

G5 F5

G5 F5

G5 F5

G5 F5

G5 F5

Gtrs. 2, 3 & 4 tacet
G5

Gtr. 1 tacet
N.C.(G5)

Gtr. 1

Gtr 5 dist

Verse

Gtr. 1. w. Fil 2, 4th time

Fill 2

Gtr 1

T
A
B

Ctr. 1. w Fill 3, 4th time

C **G** **Ebmaj7**

satt - va, would you take me by the hand? Can you show me the
 satt - va, I'm gon-na sell my house in town. And I'll be there to

A7#5 **Dm7** **F6** **Ebmaj7** **F6** **To Coda (4th time)**

shine of your Ja - pan, the spar - kle of your Chi - na? Can you show me, Bo - dhi
 shine in your Ja - pan, to spar - kle in your Chi - na. Yes, I'll be there, Bo - dhi

G **G**

satt - va, Bo - dhi - satt - va?
 satt - va, Bo dhi satt va.

End Rhy. Fig. 2

Guitar Solo (Denny Dias)
 Gtr 5. w. Rhy Fig. 2
G

Gtr 2

Fill 3
Ctr

TAB

Gr. 5: w/ Rhy. Fig. 2, 1st 2 meas. only

Gr. 5: w/ Rhy. Fig. 2, 1st 8 meas. only

7 5 3 2 6 5 5 3 6 5 3 4 5 0 3 5 4 3 5 4 3 1 2 3 1 2 2

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with notes and rests clearly visible. The second system continues the melody, also on a five-line staff, with notes and rests. The score is written in a clear, legible font, with a key signature of one sharp and a common time signature.

F♯ A♯ D♯ F♯ E♭ F♯^v II

1. 3 1 3 6 3 5 3 3 6 5 8 5 6 7 5 3 5 6 5 3

Gtr 5: w Rhy Fig. 2

Ctr w Rhy Fig. 4 times

G

Gtrs. 1 & 5: w Rhy Fig. 2, last 12 meas.

C

w bar

4 1 2 2 2 1 2 G

Ebmaj7

A7#5

4 2 2 2 2

Dm7

F6

Ebmaj7

F6

G

Gtr. 1 & 5 w Rhy Fig. 2, st 2 meas only

Gtr 2 tacet

G
*(synth.)

*Synth. and gtr trade off
every 2 meas. (next 16 meas.)

Gtr w Rhy Fig. 1

Fill 1
Gtr 1

T
A
B

Gtr 1 w Fil.

*Barre and slide with 1st finger

Gtr 1 w Fil. 1

Eb5

(cont in slash)

[1

Gtr 1 w Rhy Fig.
2 times
G5 F5

2.

Gtr 1 w Rhy. Fig. 1, 4 times

Gtr 2

2. Gtr 4 G5 F5 Gtr 1 w Rhy Fig 1, 4 times G5 F5 G5 F5 G5 F5 G5 F5 1. G5 F5 2. G5 F5

full full w. bar

10-12 12 (12) 10 12 10 14 12-14 12-10 (10) (10) (10) (10) (10) 10-12 (10) (10) (10) 10-12 14

1/2 -1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

Gtr 3 w/ bar

7 9 9 (9) 7 9 7 10 9 10 9-7 (7) (7) (7) (7) (7) 7 9 (7) (7) (7) 7 9 10

1/2 -1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

Gtr 2 w. bar

4 5 5 (5) 4 5 4 7 5 7 5-3 (3) (3) (3) (3) (3) 4 5 (3) (3) (3) 4 5 7

1/2 -1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

Gtr 1 w Rhy. Fig 1, 5 times G5 F5 G5 F5 G5 F5 G5 F5 G5 G5 Gtrs. 2, 3 & 4 tacet D.S. al Coda (take repeat)

Gtr 1 3. Bo dh.

Gtr 5 grad bend 1/2

12-14 12-10 12-10 16 12 15-10 14 15-10 12 14 3 (3)

9 10 12 10 12 10-12 13 12-10 10 12 10 12 10

5 7 5 6 5 6 8 5 8 6 7 8 6 5 7 (7)

Coda

1., 2., 3. | 4.

Outro Solo (Jeff "Skunk" Baxter)

E♭maj7 A7#5

G

satt - va. Bo-dhi - satt - va. Bo-dhi - satt - va. Look out!

Dm7 B♭maj7 E♭maj7 A7#5 Dm7

Bbmaj7 Ebmaj7 A7#5 Dm7

Bbmaj7 Ebmaj7 A7#5 Dm7

Bbmaj7 Ebmaj7 A7#5 Dm7

Bbmaj7 Ebmaj7 A7#5

Dm7 Bbmaj7 Bbmaj7 Eb5

Free Time G5

Words and Music by Walter Becker and Donald Fagen

Words and Music by Walter Becker and Donald Fagen

Moderately ♩ = 95 Moderately ♩ = 95

\ C.(A7)

Gtr 1 elec.

mp
w/ clean tone
Harm ~ ~ ~

413

W. 2247.135.

T
A
B

Gir 2 (elea)

2

मप

we slight dist

T
A
B

*Key signature denotes A Mixolydian

* * Played behind the beat

§ Verse

Gr 1 w Rev - of 2nd time

36 39 40

A9

A6

A9 A6

A9

1 Some turn-out, a hun - dred grand. —
2 Hush broth-er, we cross the square. —

Get with it, we'll shake his hand. —
Act nat-'ral, like you don't care —

[illegible]

Rhyl 1111

f *mf*

T
A
R

17	5	7	X
16	4	6	X
15	3	5	X

Table 3

T
A
B

17 10 8-10-12

© Copyright 1974 by MCA MUSIC PUBLISHING, A Division of MCA INC.
International Copyright Secured All Rights Reserved

MCA music publishing

Gr. 2. w/ Fill 2, 2nd time

C D C D Em D/C C/D G D/G C/D D Em D/G C/D

Don't both-er to un-der-stand. Don't ques-tion the lit-tle man. Turn slow-ly and comb your hair. Don't trou-ble the mud-night air.

3 6 7 6 7 5 7 8 6 7 6 7 5 3 4 7 4 5 6 7 5 7 8 6 7 7 5 6 7 7 5 7

10 9 10 9 10 9 10 9

To Coda

Gr. 1. w/ Rhy. Fil. 2, 2nd time A9

D C D D Em D D E E6 A A6 A9 A6

Be part of the broth-er hood. Yes, it's chain light ning. it feels so good. We re stand ing just where he stood. It was chain light n.g. it feels so good.

5 6 7 6 7 5 7 8 6 7 7 5 3 5 5 7 5 7 8 7 6 6 7 5 4 2 2 0 0 0 3 4 2 2

Fill 2

Gr. 2

TAB

14 13 15 16 (15) 15 13 12 14 12 7 (7) 5 7 5 4 4 4 (4) 2

full 2 full full

Guitar Solo (Rick Derringer)

A9 A6

A9

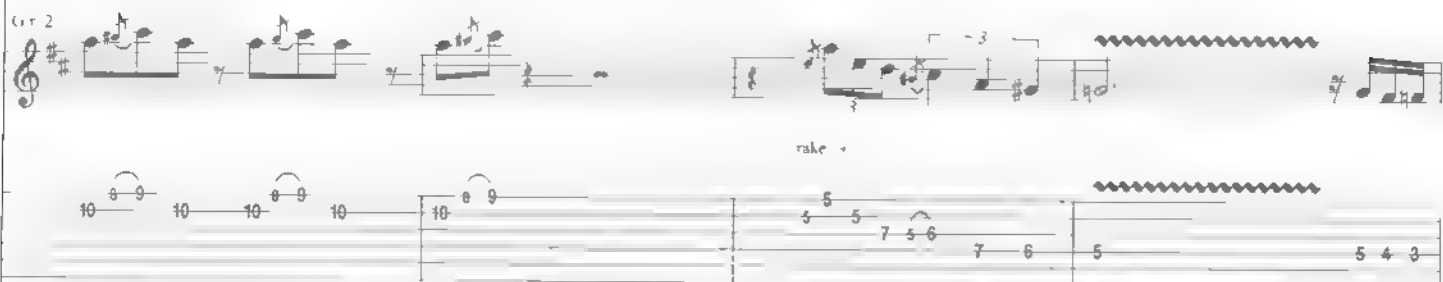
A6

A9 A6

A9



Gtr 2



Gtr



Gtr 3 (clean)



C

D

C

D

Em

D/C

C/D

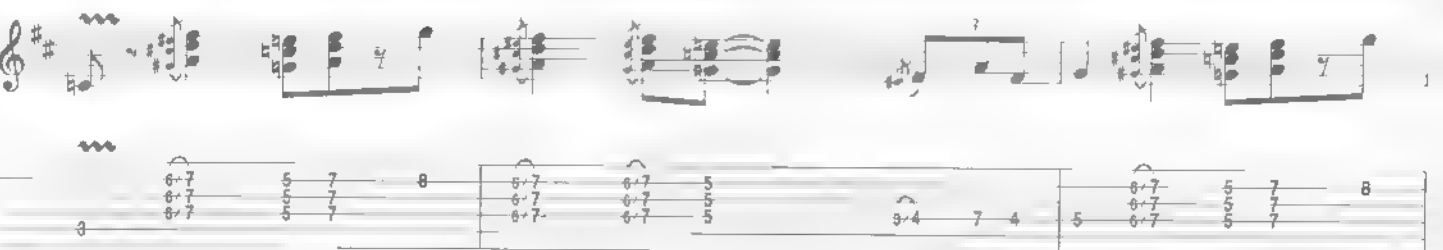
G

D/G

C/D

D

Em



D G CD D CDD Em D DE E6 A A6 A9 A6

even

Gtr 3 fret

A9 A6 A9 A6 A9 A6

w slide steady giss

[illegible]

The first system of musical notation for 'The Rose Tree' is written in treble clef with a key signature of one sharp (F#). It consists of two staves. The first staff contains a melody starting on G4, moving to A4, B4, and then a half note on C5. The second staff contains a bass line starting on G3, moving to F3, E3, and then a half note on D3. The melody and bass line are connected by a brace on the right side.

6,7	6,7	5		6,7	5	7	8
6,7	6,7	5		6,7	5	7	
6,7	6,7	5	3,4	7	5	7	

First line of musical notation. Chords indicated above the staff: DG, CD, D, C/D, D, Em D, D, E, E6. The notation includes a treble clef, a key signature of one sharp (F#), and various musical symbols such as wavy lines, eighth notes, and a triplet.

Table 4

		
7	2	5
3	4	6
1	5	7
6	7	1
5	1	2
4	2	3

Handwritten musical notation for the first system of 'The Rose Tree'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, starting with a quarter note G4, followed by a quarter note A4, and then a half note B4. The lyrics 'The Rose Tree' are written below the staff.

Handwritten musical notation on staves, showing various notes and rests.

Deacon Blues

Words and Music by Walter Becker and Donald Fagen

Chord diagrams for various chords and scales:

- Cmaj7, Bm7#5, Bbmaj7, Am7#5, Dmaj7, C#m7#5, Ebmaj7, E7#9, G6, F6
- G/A, D9, Fadd9, E7b9, Am7, Bb13, E7, B7, Bm7b5, F7 type 2, E7 type 3
- E7#9px, A9, Gm7, C9, Fmaj7, Em7#5, FG, Em7v.i, Dm7, Cmaj7III, Bbmaj7I
- F#7b5, Bb6, A13, D7#9, G13, B7#9, Em7, Fmaj7III, F#7#9III, Gmaj7, B7#5(b9)

Intro
Moderately ♩ = 116

Intro musical notation:

- Gtr 2 across: Cmaj7, Bm7#5, Bbmaj7, Am7#5, Dmaj7, C#m7#5, Cmaj7, Bm7#5, Ebmaj7, E7#9
- Gtr 1 (elec.): mf w. clean tone
- TAB: 8 9 9 7 6 7 6 5 10 11 11 9 6 6 6 7 7

Verse

Verse musical notation:

- G6 Rhy. Fig. 1, F6, G A, F6, Gtr. 1 w Rhy. Fill 1, 2nd time G6
- Lyrics: 1. This is the day of the ex pand - ing man That shape is my
2. My back to the wall a vic-tim of laugh - ing chance This is for
- TAB: 3-5 2-4 1 2 3-5 2-4

Rhy. Fill 1 (tr):

- Musical notation for Rhy. Fill 1
- TAB: 3-5 2-4 5-7 5-7 5 5 5 5 5 3 6-5 8 5 3 5 3

© Copyright 1977, 1978 by MCA MUSIC PUBLISHING, A Division of MCA INC.
International Copyright Secured All Rights Reserved

MCA music publishing

F6 G/A D9 Fadd9 E7b9

shade, there where I used to stand
me the es sence of true ro mance

It seems like on ly yes ter day
Shar ing the — things we know and love

p let ring —

Am7 Bb13 E7 B7

I gazed through the glass
with those of my kind,

al ram - bles, — wild gam - bles, —
li - ba - tions, — sen - sa - tions, —

mf

5-7 5 7

6-6-6-6-6-7

Bm7b5 E7 type2 E7 type3 E7#9 open G6

End Rhy. Fig. 1

Git 1: w/ Rhy. Fill 4, 3rd time

F6 G/A F6

all in the past
stag ger the mud

You call me a fool
I crawl like a vi
3. This is the night

you say it's a cra zy scheme
per through these sub ur ban streets,
of the ex - pand - ing man.

3-5 2-4

Rhy. Fill 4
Git 1

mf

TAB

5-7

10-12 10-12 8-10

This one's for real I al-read-y bought the dream.
make love to these wom-en, lan-guid and bit-ter sweet
I take one last drag as I ap-proach the stand.

let ring - - - -

mp

Fadd9

E7b9

Am7

Gtr. 1: w/ Rhy. Fill 5, 3rd time
Gm7 C9

So use-less to ask me why -
I'll rise when the sun goes down -
I cried when I wrote this song, -

throw a kiss and say "good-bye."
cov-er ev-'ry game in town.
sue me if I play too long.

let ring - - - -

Rhy. Fill 2

Gtr. 1

mp

let ring - - - -

Tablature for Rhy. Fill 2, Gtr. 1. The notation includes fret numbers (e.g., 6, 7, 8, 10, 12, 15) and fingerings (e.g., 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15). The piece concludes with a 'let ring' instruction.

Rhy. Fill 5

Gtr. 1

let ring - - - -

let ring - - - -

Tablature for Rhy. Fill 5, Gtr. 1. The notation includes fret numbers (e.g., 6, 10, 12, 15) and fingerings (e.g., 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15). The piece concludes with a 'let ring' instruction.

Chorus
 Gtr 1 w/ Rhy Fill 3, 2nd time
 Gtr 1: w/ Rhy Fill 6, 3rd time
Am7
 Rhy. Fig. 2

Fmaj7 **Em7#5** **D9** **F/G**

I'll make it this — time,
 A world of my — own.
 This brother is — free

I'm ready to
 I'll make it my
 I'll be what I

cross that fine line
 home, sweet home. —
 want to be

I'll Learn to work the

Em7 VII **Dm7** **Cmaj7 III** **Bbmaj7 I** **Am7** **G6**

sax - o - phone. — (I'll.) I'll play just — what I feel. —

Drink Scotch whis key all night long —
 (Ah)

Rhy. Fill 4
Gtr

mp *let ring*

TAB

Rhy. Fill 6
Gtr 1

let ring *let ring*

TAB

F#7b5 Fmaj7 Em7#5 Fadd9 Gtr. 2. w/ Rhy Fig. 2, simile
 Am7 Em7 Dm7 Gtr. 1. w/ Rhy Fill 7, 3rd time
 End Rhy. Fig. 2

and die be-hind the wheel. They got a name for the winners in the world, I want a name. (I. .)

let ring

7 8 7 9

Cmaj7 Bbmaj7 Am7 G6 F#7b5 Fmaj7 Em7#5 Fadd9 To Coda

when I lose. They call Al-a-bama the Crim-son Tide, call me Dea-con Blues.

(Ah.)

7 9 10 8 7 9 10 8

Am7 Gtr. 1 w/ Fill 1, 2nd time Em7 Dmaj7 C#m7#5 Cmaj7 Bm7#5 Ebmaj7 E7#9

(Dea-con Blues. .)

mp

8 5 6 7

Fill 1
Gtr. 1

TAB

7 9 7 9

Rhy. Fill 7
Gtr. 1

TAB

8 6 5 4 3 2 1 8 6 5 4 3 2 1

Dmaj7 C#m7#5 Cmaj7 Bm7#5 Bb6 Bm7#5 Cmaj7 Em7^{vi}

This block contains the first system of a guitar score. It features a series of chords: Dmaj7, C#m7#5, Cmaj7, Bm7#5, Bb6, Bm7#5, Cmaj7, and Em7^{vi}. Above the staff, there are rhythmic notation symbols (vertical lines with flags) and some notes. Below the staff, there are fretboard diagrams for the first six frets, showing fingerings for various chords and melodic lines.

Sax Solo

A 3 D7#9 G13 B7#9

Ctr 2

*Ctr 3

Gtr

mp

This block contains the second system of the score, featuring a Sax Solo and a Guitar part. The Sax Solo is written for Contrabass Saxophone (Ctr 2) and includes a melodic line with various notes and rests. The Guitar part (Gtr) includes a melodic line and a fretboard diagram. The chords A 3, D7#9, G13, and B7#9 are indicated above the staff. The dynamic marking 'mp' (mezzo-piano) is present.

* Tenor sax arr. for gtr

Em7 A9 Fma7¹¹ F#7#9¹¹ Cmaj7 B7#5(b9)

This block contains the third system of the score, featuring a series of chords: Em7, A9, Fma7¹¹, F#7#9¹¹, Cmaj7, and B7#5(b9). Above the staff, there are rhythmic notation symbols and some notes. Below the staff, there are fretboard diagrams for the first six frets, showing fingerings for various chords and melodic lines. The dynamic marking 'mp' (mezzo-piano) is present.

Cmaj7 Em7 A13 D7#9

f rake

12 12 12 12 11 10 13 10 11 15 15 8 8

G13 B7#9 Em7 A9

le r ng

Qtr I tacet
Fmaj7^{III} F#7#9 Gmaj7 B+7b9 Cmaj7 Bm7#5 Bbmaj7 Am7#5 Dmaj7 C#m7#5

mp *mf* rake

(7) 10 10 7 7 9 10 8 7 9 6 9 7 8 8 8 10 10 7 7 9 7 9 7

Cmaj7 Bm7#5 Ebmaj7 E7#9

// // // //

take *f*

10 7 7 9 9 7 9 7

18 18 18 15 15 17 17 15 15 17 15 17 15

⊕ Coda

Am7 Em7 Dmaj7 C#m7#5 Cmaj7 Bm7#5 Am7 E7#9

(tr 2)

(Dea con Blues -)

8 5 4 7 9 7 6 8 8 8 8 8

Outro

Gtr. 2 w/ Rhy Fig., simile, till fade

Gtr 1 G6 F6 G.A F6 G6

Gtr 4 elec.)

mp
P.M. throughout
w/ clean tone

Riff A

3 5 2 4 5 5 5 7 8 7 8 8 6 7 8 7 5 5 5 7 5 5 7 5 7 8 5 5 6 5 7 8 7

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, and the lyrics "The Rose Tree" are written below it. The second system features a bass clef and a key signature of one flat (B-flat). The melody is written on a single staff, and the lyrics "The Rose Tree" are written below it. The score is in a common time signature (C).

Gtr 3 Am7 B♭13 E7 B7 Bm7♯5 E7

mf

7 0 0 0 7 7 7 9 9

The image shows a musical score for the song "The Rose Tree". It includes a soprano line and a guitar accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The guitar part features a complex fretboard diagram with various fret numbers and a final measure with a 7-fret barre.

G6 F6 G A F6

7 8 8 7 8 10 8 8 9

loco

8 5 2 4 13 16 14

End Riff A mp

7 7 8 9 8 5 5 7 8 7 8 8 5 7 8 7 5 5 5 7 5 5 7 8 7 10 9 7 5

Gtr. 4: w/ Riff A, same G6 F6 G A D9 F# J9 E7b9 Am7

Begin Fade

10 7 9 10 7 9 10 8 7 8 10

10

10 5 6 5 7 9 7

Bb13 E7 B7

Rya *loco*

15 8 11 8 10 7 10 7 10 11 9 9 10 10 10 10 8 10 8 9 8 7 6 9 8 7

Bm7b5 E7 G6 Gtr 3 tacet F6

Gtr 1

Gtr 4

9 10 7 9 10 8 9 6 7 10 7 8 10 11 10 8 10 9 7 0 7 10 8 8

G/A F6 Gtr 4 w/ Riff A, simile, till fade G6 F6 G/A D9

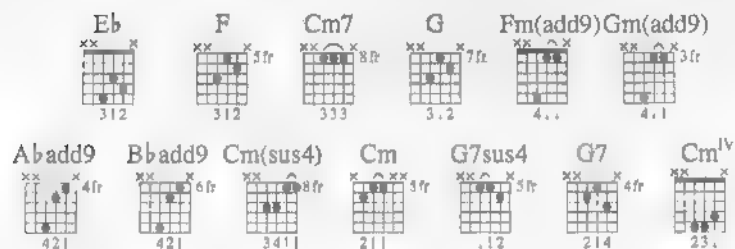
Fade Out

Gtr 4

3 5 2 4 3 5 5 7 9 5 9 8 7 5 8 8 7 5 (5)

Don't Take Me Alive

Words and Music by Walter Becker and Donald Fagen



Intro

Moderate Rock ♩ = 120

G7#9

E♭ F Cm7

Gtr 1 (dist.) Larry Carlton

* Gtrs. 2 & 3
(clean)

Intro musical notation for Gtr 1 (dist.) Larry Carlton. The notation shows a melodic line in G7#9, with a 'f' dynamic marking and a 'ctr ring' instruction. A 'fdbk' (feedback) section is indicated with a dashed line. The TAB section shows the fretting: 3, 5, 4, 6, 6, (6), 10, 10, (10), 8, 11, 10. A 'grad bend' (gradual bend) is marked on the 11th fret. A 'pitch: D' instruction is present. A note at the bottom right says '*Gtr 3 Elec piano arr for gtr'.

Rhy. Fig. 1

F E♭

F

G

F G Fm(add9)

Rhythm figure 1 musical notation. It features a series of eighth-note patterns with various bends and vibrato. Bends are marked as 'full', '1/2', and 'no. 3 bend'. The TAB section shows fretting: (11) 10, (10) 8, 10 8, (8) 8, (8) 10, 8 10, 11 8, 10 10, (10) 10, (10) 8, 11 10.

Gm(add9)

Abadd9

Bbadd9

End Rhy. Fig. 1

Cm(sus4)

E♭ F Cm7

End of Rhythm Figure 1 musical notation. It continues the eighth-note patterns with various bends and vibrato. A 'hold bend' instruction is present. The TAB section shows fretting: 11 11, 10 (10), 11 10, 10 (10), 11 11, 8 8, (8) 10, 8 10, 10 8, 10 8, 10 8, 8 10, 10 8.

Gtr 2, w. Rhy Fig. 1

[illegible]

Gtr 2 tacet
 Cm(sus4) Cm

G C F G7sus4 C Eb F Cm^{IV}

④ ③ ② ③
 Str Str Gtr Str

L. A-gents of the

Verse

Gtr., w/ Fill 1, 2nd time

N.C.(Cm7)

(Gm7)

Gtr 3: w/ Fill, 2, 2nd time

Fm7

law, -
e-vil crowd,

luck-less pe - des - tri - an,
the lies and the laugh-ter?

I know you're out there
I hear my in-sides,

with a
the

Gtrs. & 3

mf

p

FIG 1
Gtr 1

TAB

(10) 10 8 10

10 10

FIG. 2
Gtr 3

T
A
B

3 3 1 3

Bb Eb C F D/G Eb F (Cm7)

rage in your eyes and your meg-a-phones. Say-m' all is for - giv - en, —
 mech - a - nized hum of an - oth-er world. where no sun is — shin - ing. —

let ring et ring

(Gm7)

mad dog sur - ren - der. How can I an-swer? A
 no red light flash - ing. Here in this dark - ness, I

Gtr 3 w. Fill 3, 2nd time
 Bkgd. Voc. w. Voc Fill. , 2nd time
 Fm7

Bb Eb C/F D/G Eb F Cm7 F Cm7

man of my mind can do an - y thing I'm a book - keep er's son.
 know what I've done, I know all at once who I am.

Chorus

Fill 3
 Gtr 3

TAB

Voc. Fill 1
 Bkgd Voc

(Ah ah ah ah)

Bbadd9

To Coda

N.C.(Cm(sus4))

1.

e-gon don't take me a-live.

let ring

full

full

full

2.

N.C.(Cm(sus4))

2. Can you hear the

grad release

Interlude

N.C.

Gtr. 1

Gtr. 2

mf w/ chorus

Gtr. 3

mf

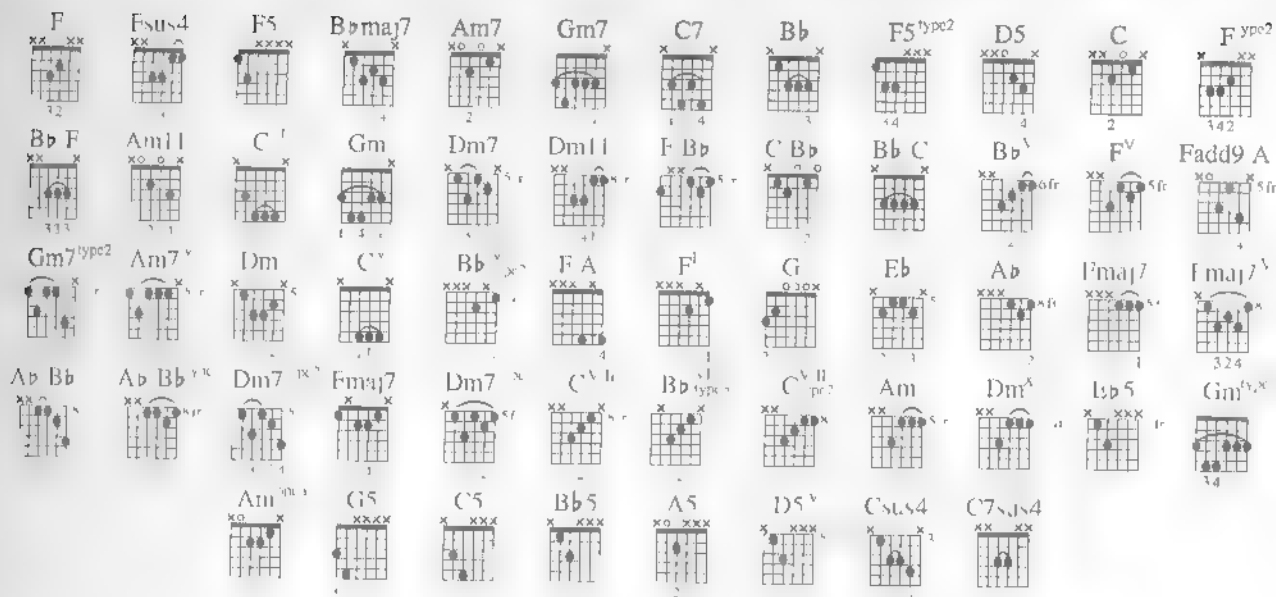
1 org

Gtr. 4 (clean)

p

Gaucho

Words and Music by Walter Becker, Donald Fagen and Keith Jarrett



Intro

Moderately $\sigma = 62$

Chord progression for Intro:

F Fsus4 F Fsus4 F Fsus4 A (1) 5tr G F A (2) (2) (1) 8tr 6tr 5tr F (2) 6tr Fsus4

* Ctr 2 -

* Ctr

mf

mf

TAB

* Tenor sax arr for gtr

** Elec & acob piano arr for gtr

Chord progression for main section:

Fsus4 F Fsus4 F Fsus4 F Fsus4 F Fsus4

f

TAB

F Fsus4 A G F A G F Fsus4 F Fsus4 F Fsus4 D

② 1fr ③ 2fr ③ 0fr ② 0fr ③ 2fr ③ 10fr ② 3fr

(cont. in notation)

N C (F) (Bb) (F) (C) (Bb) Bb/C F Bb F Gtr 1 acet Gm F Bb, C

(cont. in slash)

Verse

F5 Rhy. Fig. 1 Bbmaj7 Am7 Gm7 C7 Bb F F5 type2

1. Just when I say, "Boy we can't miss." "You are gold - en" then you do this.
 2. What I tell you back down the line, I'll scratch your back you can scratch mine.

Chorus

(clean) Rhy. Fig. 1A

p w/ chorus
 2nd time smile

D5 C F type2 Bb/F Bbmaj7 Am11 Bb Cm Gm Bb Dm7 Dm11

You say — this guy — is so cool, snap ping his fin - gers like — a fool —
 No, he — can't sleep — on the floor. What do you think I'm yel - ling for? —

let ring — — — — —

Gm7 F/Bb F5 C/Bb Am7 Bb Bb/C Bb VI F VI G

End Rhy. Fig. 1

One more ex - pen - sive kiss-off, who do you think I am? — Lord, I
 I'll drop him near the free-way. Does-n't he have a home? — Lord, I

End Rhy. Fig. 1A

Dm7 Fadd9/A Gm7 type2 Am7 V Dm C V Bb VI type2 F/A F I

know — you're a spe - cial friend but you don't seem to un - der - stand We got
 know — you're a spe - cial friend but you re - fuse to un - der - stand You're a

let ring — — — — —

Gm Dm C^v F^v B^b B^bmaj7 Am7 G B^b/C Fsus4 F Fsus4

heav-y rol-lers I think you should know, Try a - gain to-mor - row.
nas-ty school-boy with no place to go. Try a - gam to-mor - row.

let ring - - - let ring - - - let ring - - -

F5 type2 B^bmaj7 Am7 B^b C ③ 3fr B^b ③ 1fr F5 type2 B^bmaj7 Am11

Can't you see - they're laugh - ing at me. Get rid of him. I don't care what you do at home -
Don't tell me - to wait - in the car. Look at you, hold - ing hands with the man from Rio.

let ring - - - let ring - - - let ring - - -

B^b C F5 type2 B^bmaj7 E^b 6/9 A^b Chorus A^b Fmaj7

Would you care to ex - plain?
Would you care to ex - plain?

Who is the

let ring - - -

Fmaj7 Bb ① 6fr F ① 1fr Fmaj^{VIII} D ① 10fr Ab/Bb D ① 10fr Ab/Bb type2 D ① 10fr

gau - cho a-mi-go? Why is he stand - ing in your span - gled, leath-er pon-cho and your with the

Ab/Bb D ① 10 fr Dm7 type2 G ② 8fr F ② 6fr E ② 5fr Fmaj7^I Fmaj7 Bb ① 6fr Fmaj7^{VIII} E ② 4fr Dm7 Dm7 type3 Bb ① 6fr

el - e - va - tor shoes? studs that match your eyes? Bo - da-cious cow boys such as your

Dm7 type3 C^{VIII} Bb^{VI} type3 Bb ④ 8fr D ③ 7fr F ② 6fr A ④ 7fr C^{VIII} type2 Bb^{VI} Am Bb^{VI} Dm^X To Coda ⊕

friend will nev - er be wel - come here, high in the Cos - ter - dome.

Bridge

Gtr 3 tacet

F

Fsus4

F

Fsus4

F

Fsus4

A

G

F

A

G

F

Gtr 2

Gtr 1

full

Fsus4

full

Interlude († Walter Becker)

Gtr 1 tacet

E♭5

Gtr 2

Gm^{type2}

*Gtr 4

*Gtr 5 (elec)

w slight dial

* Horns arr. for gtr

F5 *Ma* Am^{open} G5

13 15 12 15 13 12 13 15 15 17 18 16 18 17 19

C5 C B \flat Am^{open} B \flat D5^V Dm Gtrs. 4 & 5 tacet C5 C^{sus}4 C^{III} C C7^{sus}4

17 15 17 15 15 8 6 5 6 10 10 15 10 12 13 13 10 11 10 12 12 10

13 11 10 11 15 15 15 12 15 15

Coda

Outro Solo (Water Becker)

Gtrs. 2 & 3 w Rhy Figs. 1 & 1A, same

Gr. 5

F5 Bbmaj7 Am7 Gm7 C7 Bb F F5

D5 C F Bb/F Bbmaj7 Am11 Bb CIII Gm

Bb Dm7 Dm11 Gm7 F/Bb F5

C/Bb Am7 Bb D F C Bb

Gr 2

6tr 5tr 4tr

6 5 4

3fr 5fr

12 13 15 14 15 15 14 15 12 15 14 14 15

(15) 13 14 15 15 15 15 12 13 12 15 15

(15) 10 12 10 10 11 10 12 10 12 10 10 12 10 12

12 13 12 12 13 15 13 15 13

12 15 12 14 13 15 13 15 (15) (15) (15) (15)

full full full full

13 15 12 14 13 15 13 15 (15) (15) (15) (15)

Green Earrings

Words and Music by Walter Becker and Donald Fagen

A7sus4 Am11 G#m11 Gm11 F#m11 A#m11 Bm11 Cm11 A B G A G#sus2 Asus2 F#m9
 Bm7 A Dm9 Cm9 Ebmaj7 Fm9 Bb/Eb Ebm9 Ab/Db Dbm9 Dm7 Am11 type2 F#m9

Intro

Moderate Rock ♩ = 113

A7sus4

Gtr 2 *mf*
 Gtr 1 (dist) *mf*
 TAB: 2 4 0 4 2 4 2 0 2 2 0 0 0 0

* Kybd. arr. for gtr

** Key s.g. denotes A Dorian.

B/E A/D

G/C

B/E A/D

G/C

Am11 G#m11 Am11
Rhy. Fig. 1

G#m11 Am11

G#m11 Am11

G#m11 Am11
End Rhy. Fig. 1

7 5 5 3 7 5 5 3 7 5 5 3 7 5 5 3
 full grad. bend full full
 (3) (5)

Verse

Gtr. 2 w/ Rhy. Fig. 1, 2 b.m.v.

Am11 G#m11 Am11

G#m11 Am11

G#m11 Am11

G#m11 Am11

G#m11 Am11

I Cnd, Jar ing, no flies on me. Sor-ry
 8 0 10 7 7 full 1/4 7 7 5 8

G#m11 Am11

G#m11 Am11

G#m11 Am11

Gm11 F#m11 Gm11

Am11 G#m11 Am11

Rhy. Fig. 2

Gtr. 2

an-gel I must take what I see. Green ear-rings, I re-mem-ber the

Gtr. 2 w/ Rhy. Fig. 1, 1st 3 meas.

Am11 G#m11 Am11

Gm11 Am11

A#m11

Bm11 A#m11 Bm11

Cm11 Bm11 Cm11

A/B

G/A

End Rhy. Fig. 2

rings of rare de-sign. I re-mem-ber the look in your eyes. I don't mind.

let ring - - let ring - -

G#m11 Am11

G#m11 Am11 B/E A/D

G/C

B/E A/D

G/C

Am11 G#m11 Am11 G#sus2 Asus2

Rhy. Fig. 3

Gtr. 2

full fu.

Am11 G#m11 Am11

G#sus2 Asus2

Am11 G#m11 Am11

G#sus2 Asus2

Am11 G#m11 Am11

G#sus2 Asus2
End Rhy. Fig. 3

To Coda

Gtr. 1 tacet

Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#m11 Am11 G#sus2 G#m11 Am11 Asus2 Am11 G#m11 Am11

Gtr 2

mind. I don't mind.

8 8 10 7 7

Interlude

N.C.(Bm7)

F#m9

Bm7

A

Gtr (c clean)

mf w chorus

7 6 8 6 7 8 5

Gtr. 3 (clean)

mp w chorus

let ring - -

9 10 9 5 6 7 4 5 (4 5) 9 10 9 10 10 11 2 2 9 0

Dm9 Cm9 Ebmaj7

Gtr 2 tacet

N.C.(A9b5) (A9)

Nva

5 7 5 8 6 (9) 4 3 5 4 3 3 4 5 10 11

(cont in slash)

let ring - -

7 12 12 12 8 13 13 13 18 (10) 8 7 7 5 0 7

Guitar Solo (Denny Dias)

Fm9

Gtr 3

locos

PH

Bb/Eb **Ebm9** **Ab/Db**

Dbm9 **Dm7**

Gtr 3 tacer
B/E A/D G/C B/E A/D G/C

Guitar Solo (Elliot Randa)

Gtr 2 w. Rhy Fig. 1, 2 times, simile

Am11 G#m11 Am11

G#m11 Am11

G#m11 Am11

mf w. dist.

full

1/4

G#m11 Am11 G#m11 Am11 G#m11 Am11 G#sus2 Asus2

Gr. 2

rake - 1

Am11 G#m11 Am11 G#m11 Am11 Am11 type2 D.S. al Coda

Green

G#m11 Am11 B/E A/D G/C B/E A/D G/C Am11 G#m11 Am11 G#sus2 Asus2

Gtr 2

Cir

Gtr. 1

mf

6 7 7

7 5 5 3
6 4 4 3
7 5 5 3

0 5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5 7

Am11 G#m11 Am11 G#sus2
Asus2 Am11 G#m11 Am11 G#sus2
Asus2

3 3 3 3 1 3

0 5 7 0 5 7 0 5 7 0 5 7 0 5 7 0

5 5 5 7 5 7 5 7 7 5

Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2

Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2

Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2

Am1 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2

Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2

w ring modulation

Begin Fade

Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2

Fade Out

Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2

Words and Music by Walter Becker and Donald Fagen

Words and Music by Walter Becker and Donald Fagen

F#m7 XXX 9fr	E XXX 7fr	Bm7 XXX 5fr	C#m7 XXX 121	F#m7^{type2} XXX 9fr	A9 XXX 2143	Dmaj7 XXX 241	G13 XXX 1 2 3 4	F#m7^v XXX 211	Am7 XXX
D XXX	A7 XXX	F XXX X	G XXX X	Bm7^{II} XXX 121	Gmaj7 XXX 333	C#m7#5 XXX 122	Em XXX 342	D^{vii} XXX 7fr	Cm7 XXX 11
I XXX 32	Eb XXX 132	Gmaj7/A XXX 4321	D^v XXX 341	D^{II} XXX 121	G XXX 211	D/F# XXX 312	G6 XXX 124		

Moderately ♩ = 121

C#m7 F#m7 E Bm7 C#m7 F#m7 E Bm7
 ④
 16y
 Rhy. Fig. 1
 Gtr. 1 (clean)
 f
 TAB
 Gtr 2 (clean)
 mf
 Rhy. Fig. 1A
 P M - - -
 TAB

*Elec p1210 n17 for gtr

*Synth. art. for girl

Verse

Gtr 4 tacet

D

A7

D

C#

A

① 9fr

② 10fr

Rhy. Fig. 2

Gtr 3

1. Way — back — when — in six — ty sev — en,

Gtr 2

A7

D

F

G

② 10fr

I — was — the dan — dy of Gam — ma Chi. —

A7

D

C#

A

① 9fr

② 10fr

Sweet things — from Bos — ton, so young and will — ing,

D

F

D

E

A7

Bm7¹¹

C#m7

Gmaj7

C#m7#5

End Rhy. Fig. 2

moved down to Scarsdale and where the hell am I? Hey nine - teen.

Chorus

Gtr 2 & 3: w Rhy Figs 1 & 1A, simile

F#m7

E

Bm7

C#m7

F#m7

E

Bm7

C#m7

(No, we can't dance to - geth - er. We can't dance to - geth - er. No, we can't talk at all.

Verse

Gtr 3 w Rhy Fig 2

F#m7

A9

Dmaj7

G13

F#m7

C#m7

Am7

D

D/F#

G7

A7

Please take me a-long when you slide on down.

2. Hey, nine - teen. that's Are - tha Frank -

in She - don't re - mem - ber the Queen of Soul -

It's hard times be fall - en sole sur - viv - ors

let ring - - - P.M

D D/F# G A7 Bm7 C#m7 Gmaj7 C#m7#5

She thinks I'm cra - zy, but I'm just grow - ing old. Hey, nine - teen

PM

Chorus

Gtr 2 & 3: w Rhy Figs. & 1A, simile

F#m7 E A Bm7 C#m7 F#m7 E A Bm7 C#m7

(No we got noth-in' in com - mon. We can't dance to - geth - er. No, we can't talk at all.

Interlude

Gtr. 2 taces

F#m7 A9 Dmaj7 G13 F#m7 C#m7 Am7 Em Dvii Em

Gtr. 3

Please take me a - long when you slide on down.

Gtr 2

PM

Dvii E11 Dvii Cm7

mf

Eb F Eb

Gmaj7 A

mf full grad bend

A7

D

C#

A

①
9fr②
10fr*Spoken: Nice!*

Gtr. 1

Gtr. 2

P.M. ---

P.M. ---

A7

D

F

G

A7

Sure looks good!

P.M. ---

P.M. ---

C#

A

①
9fr②
10fr

A7

D

*Mm, mm, mm.**Skate a lit-tle low-er now.*

P.M. ---

P.M. ---

P.M. ---

P.M. ---

let ring ---

Fill 1

Gtr. 2

Bridge

A7

D^V

D^{II} G

A7

D^V

D^{II} G

Rhy. Fig. 3

(The Cuer - vo Gold, the fine.

P.M. P.M. P.M.

A7

D^V

D^{II} G

A7

D^{II}

D/F#

Co - lom - bi - an make to - night a won - der ful thing.)

P.M. P.M. P.M.

G6

A7

Gtr 3. w. Rhy. Fig. 3, 1 3 4 times

D

D G

A7

D

D G

End Rhy. Fig. 3

Say it a-gain, (The Cuer - vo Gold, the fine.

w. sight dist.

Gtr 1

P.M.

A7 D D G A7 D D F#

Co lom bi an make to night a won der ful thing)

G6 A7 D D G A7 D D G

(The Crier vo Gold, the fine

A7 D D G A7 Bm7 C#m7 Gmaj7 G13

Co lom bi an make to - night a won - der - ful thing.)

Chorus

Gtrs. 2 & 3. w. Rhy. Figs. 1 & 1A, simile Ctr. 1 tacet

F#m7

E Bm7

C#m7

F#m7

E Bm7

C#m7

(No, we _____ can't dance to - geth - er,

no, we _____ can't talk at all. _

Gtr. 1

10

F#m7 A9

Dmaj7

G13

F#m7

C#m7

Am7

Outro

Gtr. 3

D

Gtr. 4

f

p

Gtr. 2

P.M.

Rhy. Fig. 4

P.M.

A7

D

C#

A

① 9fr

② 10fr

P.M.

P.M.

let ring

A7 D F G

Alto

14 15-14 15 12-13-12 15 12 15 12-10 12-10 15 14

End Rhy. Fig. 4

P.M. P.M. —————

let ring

7 7 7 9 7 8 7 9 8 6-7 10 7 7 9 7 7 9

Chr 2: w/ Rhy. Fig. 4, 4 times, simile

A7 D C# A

① 9fr ② 10fr

Alto

Chr 4

17 16 17-16-15 15 12-13-12 14 14 12 14 12-14-12-11 12 15

A7 D F G D

② 9fr

confl. in notation

Alto

16 15 19 18-15 18 15 19 12-13-12 15

Gtr 4 fret

Chord progression: N.C.(D) (D/F#) (G) (A) (D) (D/F#) (G) (A) (D) (D/F#)

Staff 1 (Melody): *f* *p* *mp* *f*

Staff 2 (Fretboard): 5, 6-5, 5-7, 5, 4-3, 2, 0, 9, 10-10, 10-11, 10

Chord progression: (G) (A) (D) (D/F#) F G (D) (D/F#) (G) (A)

Staff 1 (Melody): *f*

Staff 2 (Fretboard): 9, 9-7, 7, 1-2-3, 3-4-5, 10-10, 10-9, 7, 7, 7

Begin Fade

Chord progression: (D) (D/F#) (G) (A) (D) (D/F#) (G) (A) (D) (D/F#)

Staff 1 (Melody): *mp* *f*

Staff 2 (Fretboard): 7, 0, 9, 0, 5, 5-0, 0

Chord progression: F G D N.C.(D/F#) (G) (A) (D) (D/F#) (G) (A)

Staff 1 (Melody): *f*

Staff 2 (Fretboard): 1-2-3, 3-4-5, 10-10, 10-11, 0, 3, 5-3, 4, 3, 9, 9

Fade Out

Chord progression: D N.C.(D/F#) (G) (A) (D) (D/F#) F G

Staff 1 (Melody): *f*

Staff 2 (Fretboard): 10-10, 10-11, 10-9, 7, 9, 9, 7, 7, 7, 7, 7, 1-2-3, 3-4-5

Josie

Words and Music by Walter Becker and Donald Fagen

Em7
1 2 4 3

Dmaj7
1 3 2 4 1

G/C
1 3 2 1 1

D/G
1 3 4 1

C/F
1 3 4 1

A7
1 2 1

E/A
1 3 4 1

Em7^{type2}
1 2 4

C/F^{VIII}
1 3 2 1

F#7#9
2 1 4

B+7
2 4

Em7^{III}
1 2

A7^{II}
1 2 1

Am7
2 1 4

D9
2 1 4

Gmaj7
2 3

Cmaj7
1 3

B7#9
2 1 4

Em7^V
1

Intro
Moderate Jazz Rock ♩ = 121
N.C.

Gtr 1 (clean)

mf w/ chorus

TAB: 2 - 0 2 4 1 2 - 0 2 4 1 - 4 7 5 7 - 7 6 5 4

Gtr 2 (clean)

mf w/ chorus

TAB: 2 4 - 1 2 2 - 4 1 2 5 2 - 5

C/F F#7#9 D/G Abmaj7add6

Gtr 2 tacet
Em7

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1

play 7 times

1. We're gon - na

Verse

Gtr 1 w Rhy Fig. 1, 6 times

Em7

break out the hats and hoo - ters when Jo - sie comes home. _ We're gon - na
2 Jo, would you love to strap - ple? She'll nev er say no. _ "No."

Gtr 2

P M throughout

0 (0) 7 5 7 0 (0) 5 4 7 0 5 4 5 0 7 0 0 3 4 5

Dmaj7
Rhy Fig. 2

G C

D G

C F

Gtr 1

rev - up the motor - scoot - ers when Jo - sie comes home _ to stay _ we're gon - na park in the street. _
Shine up the battle ap - ple. we'll shake them all down _ to - night, we're gon - na mix in the street. _

0 (0) 7 5 7 0 (0) 5 4 0 5 5 4 3 2 3 3 2 1

Em7

A7

G/C

D/G

C/F

Sleep on the beach _ and make _ it. Throw down the jam 'til the girls say "When."
Strike at the stroke _ of mid - night. Dance on the bones 'til the girls say "When."

0 (0) 7 5 7 0 (0) 7 5 0 0 5 5 0 3 5 3 5 0

Em7 D/G E/A Em7 Em7 type2 C/F^{VIII}
End Rhy. Fig. 2

Lay down the law and break it when Jo-sie comes home.
Pck-up what's left by day - light when Jo-sie comes home.
When Jo-sie comes When Jo-sie comes

Chorus
Gtr 2 tacet F#7#9 B+7 Em7 type2 C/F^{VIII} F#7#9 B+7

home home so good. She's the pride of the neigh - bor - hood.
home so bad. She's the best friend we nev - er had.

Em7^{III} A7^{II} Am7 D9 Gmaj7 Cmaj7

She's the raw Name, the live wire She

To Coda 1. Gtr. 1: w/ Rhy. Fig. 1, 4 times Em7

plays like a Ro - man with her eyes on fire

Bridge
N.C. F#7#9 Gtr

mf

Guitar Solo (Walter Becker)
Gtr 1, w Rhy. Fig. 1, 6 times
Em7

B7#9

Gtr 1, Jean

Gtr 2

W. Chorus

full

4 1 2

10 10 10 12 14 (14) 12 15 12 15 14 12 14 14 12 12 15 12 15 14

mp P.M. throughout

0 5 0 4 5 X 3 5 5 0 5 4 5 X 3 4 5 5 0 5 4 5

Gtr 2 tacet

Gtr 1 w Rhy Fig 2
Dmaj7

G.C

D.G

C.F

full

3

full

full

full

14 12 14 12 10 12 10 13 13 (13) 15 14

Em7

A7

G.C

D/G

C.F

1/2

full

1/2

1/4

full

12 12 12 15 16 15 16 16 17 14 17 14 14 17 (14) 15 (15) 17

Em7

D/G

E/A

Em7

Em7

C/F

D.S. al Coda
(1st lyrics)

3. When Jo - sie comes

3. When Jo - sie comes

full

2 1 2

17 (17) 15 17 14 (14) (14) 17 15 17 17 14 15 12 12 14

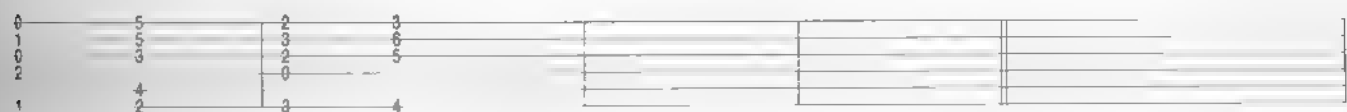
⊕ Coda

NC



Outro

Gtr 1: w. Rhy. Fig. ... times
Em7



Rva

hold be n.

full

Em7 Rhy. Fig. 3

Gtr 1

Em7^V

Em7

full

1 2

Em7

Gtr. 1 w/ Rhy. Fig. 3, 3 times & fade

Em7

Em7^V

Em7

End Rhy. Fig. 3

full

Em7

Begin Fade

Em7^V

Em7

Em7

Em7^V

Em7

Fade Out

Rva

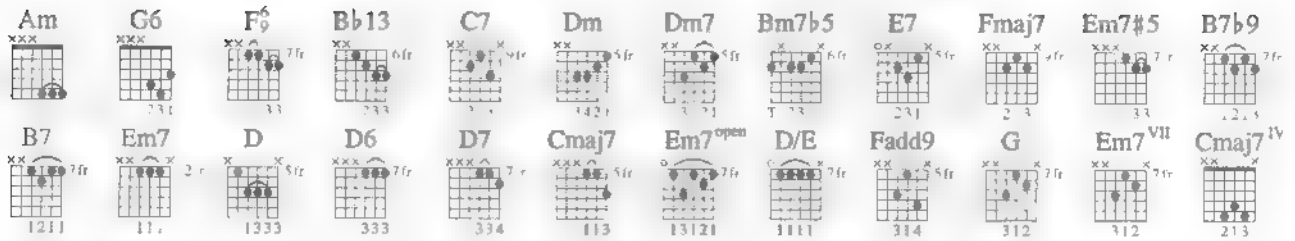
Em7

Fade Out

Rva

Kid Charlemagne

Words and Music by Walter Becker and Donald Fagen



Intro

Moderate Rock ♩ = 98

Intro (C7)

*Gtr 1

mf
**T
let ring

T

TAB

*Kybd arr. in guitar

**T = Thumb on ⑧

Gtr 1

T

TAB

Verse

Gtr. 1acet

Rhy. Fig. 1

Gtr. 2 (clean)

Am

G6

1. While the mu - sic played _ you worked _ by can dle light, those

F⁶

Bb13

Am

San Fran-cis - co nights, you were the best _ in town Just by chance _ you cross the dia -

G6

F⁶

Bb13

End Rhy. Fig. 1

(cont. in notation)

mond with the pearl, _ you turned it on world, that's when you turned _ the world a - round, _

*N.C.(F) G Am7 G6 Dm7 G6 F6

Did you feel _____ like Je - sus? Did you re - al - ize _____ that you were a cham -

Gtr 2 Rhy. Fig. 2 End Rhy. Fig. 2 Rhy. Fig. 3

*Implied by bass

Em7 Am Fmaj9 Em7add4 D C7 Gtr 2 tacet

- pion in their eyes?

End Rhy. Fig. 3 Gtr 1

Verse

Gtr 2 w. Rhy. Fig. 1, same

Am G6 F6

2 On the hill _ the stuff _ was laced _ with ker o sene, _ but yours was kitch-en clean. Ev-'ry-one

Bb13 Am

stopped to stare _ at your tech - ni - col - or mo - tor-home. Ev - 'ry A - frame had _ your num -

G6 F6

ber on the wall, _ you must - 've had _ it all, you'd go to L _

Bb13 N.C.(F) G

A. on _ a dare, _ and you'd go it a - lone, _ Could you last _ for ev -

Am7 G6 Dm7 G6 F6 Em7 Am Fmaj9 Em7add4 D

- er? Could you see the day, _ could you feel your whole world fall a - part _ and fade _ a-way?

Chorus

Dm7 Em7

Dm7 Em7

Dm7 Em7

F7

Get a long,

get a long Kid Char le-magne,

get a long Kid Char le-magne

Gtr 2 Rhy Fig. 4

G7

C7

(Gtr 3 w/ (DADG))

w/ slight dist

End Rhy. Fig. 4

FM 1

End Fill 1

Verse

Gtr 2 w/ Rhy Fig. 1, simile

Am

G6

3. Now your pa - trons have all left you in the red, your low

your low

F6

Bb13

Am

rent friends are dead, this life can be ver - y strange.

All those day - glo freaks who used

G6

F6

Bb13

to paint the face, they've joined the hu - man race. Some things will nev-er change.

Gtr. 3

mf

full
15 (15)

let ring

Gtr 2 w Rhy Fig 2

N.C.(F)

G

Am7

G6

Gtr 2 w Rhy Fig 3

Dm7

G6

F6

Son, you are _____ mis - tak - en. You are ob - so - lete, look at all the white.

5 (5) 4 | 5 5 5 5 5 | 4 X 8 8 8 8 8 | 5 7 9 7

Chorus

Gtr. 2, w. Rhy Fig 4

Em7

Am

Fmaj9

Em7add4

D

Dm7

Em7

Dm7

Em7

men on the street. Get a - long, get a - long. Kid Char - le - magne,

7 | 8 8 10 8 10 | 8 17 10 10 (10) | 15 (15) 13 14 13

Gtr 2 w Fil

Dm7

Em7

F7

G7

C7

get a long, Kid Char le magne

15 13 15 | 8 8 10 X 10 X 10 | 11 11 X 11 11 X 11 X 11 11 | 11 11 X 11 11 X 11 X 11

Guitar Solo (Larry Carlton)

N.C. Em7b5 A7

N.C.

Dm Dm7

Bm7b5 E7

Am

G6

7 7 6 7 9 10 | 7 7 9 10 12 | 7 (7) 5 7 (7) (7) | 2 9 8 10 10 (10) 8 10 10

Fmaj7 Em7#5 Dm7 B7b9 B7 Em7

8-10-8 9-10-10-13 10-11-14-11-14 14-14 12-15 12-14 (14)-12 12

D D6 D7 D6 Cmaj7 Em7^{open} D/E

14-15-17-15-15 17-17 (17)-15 17-15 15-15-17 16-16 15-17 15-10-15-17-19-14 15-16-14-16-15-17-15

Am G6 F6

17-17 (17)- 0-5-7 7-5-7 5-7-8-10-8 (8)-5-10-9 0-10-9-9-9-10-8-10

Bb13 Fadd9 G Am G6

11-8-9-8-8-9-10-9-8 6-7-5-5-7-5-7-9-7-7-8 8-10-10-9-7-9

Gtr 2. w Rhy Fig. 1

Dm7

G6 F6

Em7

Am Fmaj9 Em7add4 D

Gtr 2 tacet

C7

Gtr

Verse

Gtr 1 tacet

Gtr 2. w Rhy Fig. 1, simile

Am

G6

F6

Words and Music by Walter Becker and Donald Fagen

B5 C5 C6/G G D/E Em7 F/C C Em D Dm

C^v C5 type2 Em/D open G type2 Em Am7 Bm7 D^v Em7^{vii} Am C#°

N C.(Em7)

N.C.

N.C.(Em7)

 Gtr. 2 (elec.)

 B5 C5

 w/ slight dist

 Gtr. & 2

 (Gtr. 1, cont. in slash)

 TAB

 * Piano arr for gtr

Rhy Fig. 1

Gtr 1
 Rhy Fig. 1A
 I re mem ber the thir - ty - five sweet good byes

** T = Thumb on ⑥

when you put me on the Wo, ver - ine up to An - nan - dale

End Rhy. Fig. 1A

C6/G G C6/G G

It was still Sep - tem - ber when your dad - dy was quite sur - prised _

D F Em7 F/C C Em/D D C6/G G C6/G

to find you with the work - ing girls _ in the coun - ty jail.

G C6/G G C6/G G G C Dm C^V C Dm C Dm C^V C5 type2 D Em/D^{open} D D Em/D^{open}

6 8 6 8 4 6 8 8fr 8fr 8fr 8fr 8fr 8fr

Rhy Fig. 2

I was smok in with the boys up stairs when I heard a bout the

Gtr 2

5 6 5 5 5 7 5 7 7 5 6 7 5 7 7 5 5

D G^{type2} Em G^{type2} Em D C Dm C^V C Dm

8fr 8fr

whole af - fair, _ I said, whoa, no, _ Wil - iam and Mar - y won't do, now, _

full full full

2 (2) 0 2 0 (0) 2 (2) 0 (0)

C Dm C D Em/D^{open} D D Am7 Bm7 D E DE Em7 E D.E
 ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥
 Rfr 8fr fr 10fr open open

Well, I did not think the girl — could be so cruel

DE Em7 E Em7 D Em/D^{open} D D Am7 Bm7 G C6/G G C6/G
 ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥
 open open 10fr 10fr

And I'm nev-er go - in back — to my old school

Guitar Solo (Jeff "Skunk" Baxter)
 G C6/G G C6/G G G D^V Em7^{VII} Am Bm7 D Em
 ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥
 3fr 5fr 4fr 5fr

End Rhy. Fig. 3 Rhy. Fig. 4

D^V Em7^{VII} Am Bm7 D
 ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥

Verse

Gr. 1 w Rhy Fig 1, 2 times

C6/G

G

Em

N.C.

End Rhy. Fig. 4

(cont. in notation)

Em N.C. End Rhy. Fig. 4 (cont. in notation)

O le an ders

Gr. 1 & 2 Gr. 2

w PICK PH PII

C6/G G D/E Em7 F/C C Em/D D C6/G G C6/G

grow-in' out - side her door. _

Soon they're gon-na be in bloom _ up in An-nan-dale. _

C6/G G C6/G G C6/G G D/E Em7

I can't stand _ her _

do - in' what she did be - fore, _



Gr. .. w Rhy Fig 2

F/C C Em/D D C6/G G C6/G G Dm C Dm

liv-in' like a gyp-sy queen, in a fair - y tale.

Well, I hear the whis-tle but

C C5 Em/D D Em/D D G Em

I can't go, — I'm gon-na take her down to Mex - i - co. — She said a, "Whoa, no, —

7 3 5 3 6 7 5 7 7 9 5 7 5 5 9 9 7 6 6 9 9 7 5 3 0 2 full (2) 0 2 0

G Em D Dm C Dm C Em/D D Am7 Bm7 D

Gua-da-la-ja - ra won't do, now," — Well, I did not think the girl — could be so cruel.

3 0 0 3 0 2 0 0 0 0 0 0 10 10 5 5 7 7 9 7 5 5 5 0 7

D/E Em7 D/E Em7 Em/DD Am7 Bm7 Gtr. 1: w Rhy Fig 3, 2 times C6/G G C6/G

And I m nev-er go n back to my old schol

0 2 2 0 2 0 0 0 0 1-2 2 0 0 0 10 10 5 5 7 9 0 5 5 5 5 5 4

To Coda ⊕
(2nd time)

Guitar Solo

Gtr. w Rhy. Fig 4

G C6/G G C6/G G D Em7 Am Bm7 D

15ma 15ma loco
P.H. P.H. w. fingers
f f
pitch. A# F#

chetch chetch chetch chetch chetch chetch chetch chetch 9 9 5 5 5 5 5

Em D Em7 Am Bm7 D

w/ pick full fu PH P II 15ma turn (e) ful

10 10 12 10 X 8 8 9 X 7 9 5 6 5 7 7 9 7 8 11 12 14 12 12 14 13 15 17 15 17 17 (17)

pitch D A ***Bump into" A (① 5fr) w/ vibrato.

Fm D^V Em7 Am Bm7 D Em

Gtr 3 w/ P II 15ma turn PH 15ma turn

15 17 17 15 10 12 7 8 10 8 9 7 9 9 11 7 9 7 9 10 10 9 9 7 7 7 9 9 X X

ful ful fu 1 2

C5 y no2 C#° D^V NC

Gtr 3 15ma turn PH P M 4

10 10 12 4 0 X 2 2 0 2 0 5 4 7 5 8 7 4 5 5 5 8 7

**Gtr 4 down

** Horns arr for gtr

Gtr 1: w/ Rhy Fig 3, 2 times C6/G G C6/G G C6/G G

15 12 15 12 12 14 12 10 12 11 12 12 9 7 5 5 7 5

Gtr 2

1 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

FIG 1 *Gtr 3

15 12 12 8 12 9 9 5

* Horns arr for gtr

Interlude

Am7

Bm7

D⁹

Em

D⁹

Ctr

Gtr 1 w Rhy F 1

Am7

Bm7

D⁹

Em

D⁹

Rhy Fill 1

Ctr 1

G C6/G G C6/G G C6/G G C6/G G C6/G G C6/G G C6/G G

⑥ 3fr ⑧ 3fr ⑥ 3fr ④ 5fr ⑧ 3fr

Qtr 1 w Fill 2 N.C.

Qtr 2

Verse

Gtr 1 w Rhy Fig 1, 2 times

C6/G G G C6/G G D/E Em7 F/C C Em/D D

Ca. i for n a tum bles in to the sea; — that'll be the day I go back to An

C6/G G C6/G G C6/G G C6/G G C6/G G

naa eale Tried to warn you a-bout Gin-o and Dad - dy G..

Fill 2

Gtr 1

TAB

0 2-4 3 4 2 0 2 2

Fill 3

Gtr 3

TAB

12 12-11 10 8 10 8 8-9 9 10 7 8

D E Em7 F C C Em D D C6/G G C6/G G

but I can't seem to get to you through the U. S. mail Well, I

Coda

Gtr 1 w Rhy Fig. 3, 2 times

C6/G G C6/G G C6/G G C6/G G

Outro Solo

Gtr 1 w Rhy Fig 4

D Em7 Am Bm7 D Em

f semi harm. 4 P.M. - -

delta *loco* *delta* *loco* *delta* *loco*

PH PH PH PL PM PM PM PM

D Em7 Am Bm7 D Em

Gtr 3 w Fill,
N C

Gtr 1: w Rhy Fig 4, 1st 3 meas.

D Em7 Am Bm7 D Fm

semi harm.

Gr 1 w. Fl. 2

Gtr t w/ Rhy Fig. 4, last 3 meas.

Em NC D Em7 Am

Gtr w Rhy Fig 4, 1s, 3 meas.

12 12 12 12 12 12 12 12 10 10 10 10 10 10 10 11 7 7 7 7 7 7 7 8

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with chord diagrams (V, Bm7, D, Em) and a vocal part with lyrics. The score is written in G major and 4/4 time. The guitar part features a mix of standard notation and tablature. The vocal part includes the lyrics: "Hello, hello, good morning to you, / I've been here, I've been here, / Waiting for you, waiting for you, / Since the silence came." The score is arranged for guitar and voice, with a key signature of one sharp (F#) and a time signature of 4/4.

Begin Fade

Our 1st w. Rhy Fig. 4, last 3 meas.

The first system of musical notation for 'The Sound of Silence' in G major. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the chords D, Em7, Am, Bm7, D, and Fm are indicated. The melody consists of eighth and quarter notes, with some notes beamed together. Below the staff, the fingerings are indicated by numbers 0 through 10.

Gr 1: W. Fil 2

N.C.

Let $\mathbf{K} = \mathbf{K}^{\text{top}}$ and $\mathbf{K} = \mathbf{K}^{\text{bot}}$.

[illegible]

Fade Out

Night By Night

Words and Music by Walter Becker and Donald Fagen



Intro

Moderately Fast ♩ = 158

N.C.

*Gtr 1 (clean)

*(Am7)
Rhy. Fig. 1

* Two gtrs arr. for one.

* Chord symbols represent overall tonality.

1. "It's a

End Rhy. Fig. 1

Verse

Gtr 1, w/ Rhy. Fig. 1, 2 times

Gtr 2, w/ Fill 1, 2nd time only

N.C.(Am7)

beg - ger's life," said the Queen of Spain but don't tell it to a poor man, 'cause he's
Jok - er tried to tell me I could cut it in this tube town, when he

got to kill for ev - 'ry thrill the best he can
tried to hang that sign on me, I said take it down. When the

(Am7)



Ev - 'ry - where a - round me I see jeal - ous - y and may - hem. be - cause
dawn pa - trol got to tell you twice, they don't do it with a shot - gun. Yes, I'm

(Fmaj7)



no men have all their peace of mind to car - ry them. Well,
cash - in' in this ten cent life for an - oth - er one. Well,

(Em11)

C D

C

Chorus

D5

Gtr 2
(dist.)

E5



I don't real - ly care if it's wrong or if it's right but
I ain't got the heart to lose an - oth - er fight so un - til

p

To Coda

1.

Gtr. 1 w/ Rhy Fig. 1

G5 A5 N.C.(Am7)

F5

E5

D5



my ship comes in I'll live night by night.

(cont. in notation)

Gtr 2



(Fmaj7)



full

1/2



(E7#9) C D C G5 A5 N.C. Gtrs. 1 & 2 tacer

2. When the night. —

full

8

8

Interlude N.C. Riff A End Riff A

Gtr. 1

Gtr. 2

P.M.

Guitar Solo (Jeff "Skunk" Baxter)
Gtr. 1: w/ Rhy. Fig. 1, 2 times
N.C.(Am7)

Gtr. 1: w/ Riff A

Gtr. 2

full

full

ful.

(Fmaj7)

full

ho.d bend

1/2

ful.

(E7#9) C D C N.C.(Am7)

full

(Fmaj7) (E7#9)

D.S. al Coda
(take 1st lyrics)

Coda
Outro

Gtr 1: w/ Rhy Fig. 1, till fade
G5 A5 N.C.(Am7)

C D C

3. Well

Gtr. 2

night...

(Fmaj7) (E7#9) C D C N.C.(Am7)

night by night

(Fmaj7)

night

(E7#9) C D C N.C.(Am7)

by night

(Fmaj7)

night by

(E7#9) C D C N.C.(Am7)

night

Begin Fade

(Fmaj7) (E7#9)

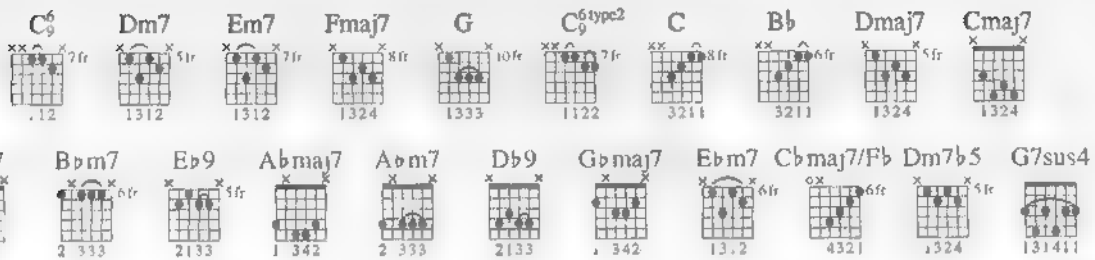
night by night

C D C N.C.(Am7) *Fade Out*

loco

Parker's Band

Words and Music by Walter Becker and Donald Fagen



Intro

Moderately Fast ♩ = 139

N.C.



Gtr. 1 (dist.) Denny Dias



*Gtr. 3

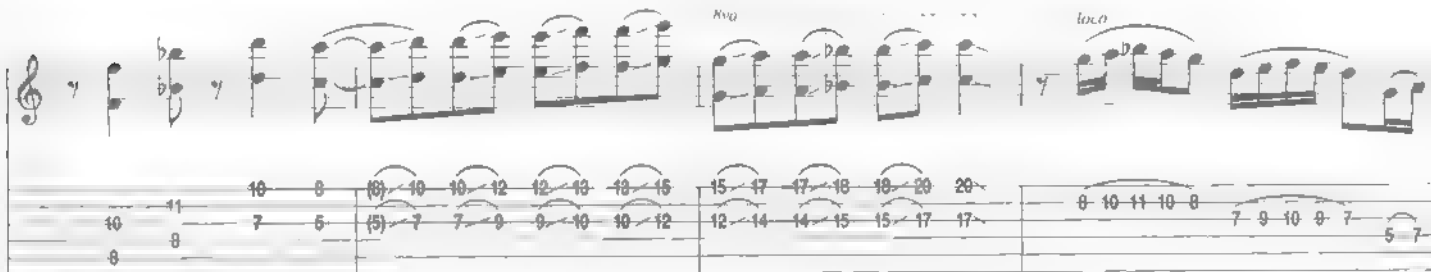
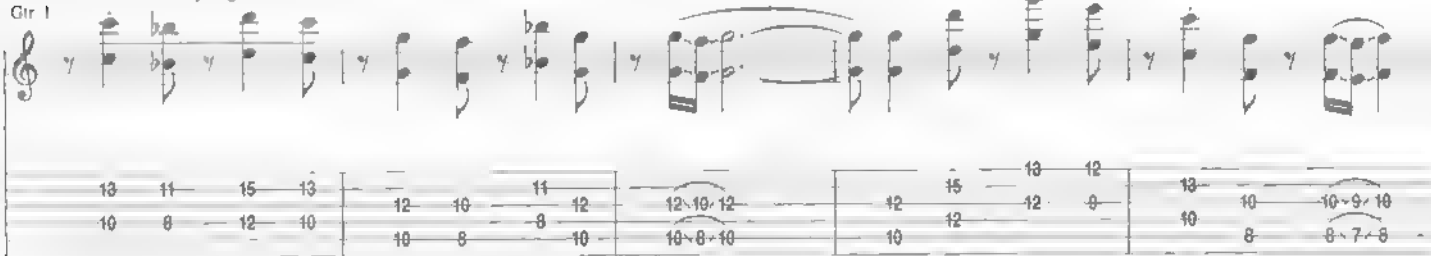
Rhy. Fig. 1A

End Rhy. Fig. 1A



* Piano arr. for gtr

Gtrs. 2 & 3 w/ Rhy. Figs. 1 & 1A, 5 times



© Copyright 1973, 1974 by MCA MUSIC PUBLISHING, A Division of MCA INC. and RED GIANT, INC.
All Rights Controlled and Administered by MCA MUSIC PUBLISHING, A Division of MCA INC.
International Copyright Secured All Rights Reserved

MCA music publishing

Gtr 2 tacet

Dm7 Em7 Fmaj7 G C⁶ spe2

Gtr 3 2 & 3

trm trm

7 5 (7 9) 7 (8 10) 8 10 8

10 11 12 10 14 10 13 10 12 12 12 13 14 15 14 13 (13) 10 12 17 8 8

(8) 8 10 12 8 10 11 8 10 11 8 10 10 8 9 10 8 10 8 10 9 8 11 8 X 7 X 8 9 X 5 7 5

Verse
Gtr 3: w Rhy Fig. 1A, 6 times

C⁶₉

1. Sav - oy Sides - pre - sents a new sax - o - phone sen - sa - tion It's

mf

5 5 7 5 5 5 7 5 5 5 8 5 8 5 7 9 (9) 5 7 5

Park - er's band with a smooth style of syn co pa tion

5 5 7 5 5 5 7 5 5 8 9 10 8 9 10 10 12 10 12 10 8 8 10 12 10

Kan - sas Cit - y born and grow - in', — you won't be - lieve what the boys are blow -

in'. You've got to come on man — and take a piece of Mis - ter Park - er's band.

Dm7 Em7 Fmaj7 G

Gtrs. 2 & 3

Verse

Gtrs. 2 & 3 w/ Rhy Figs. 1 & 1A, 6 times

C Bb

2. You'll be rid - ing by — bare - back on your ar - ma - dil -

RIFT A

End RIFT A

Gtr 1 w/ Riff A, 5 times

You'll be groov-in' high — or re - lax-in' at Cam - a - ril - lo.

Sud den - ly the mu - sic hits — you, — it's a bird of flight that just can't quit — you. You've got to

come on man — and take a piece of Mis - ter Park - er's band.

Dm7 Em7 Fmaj7 G

Gtrs. 1, 2 & 3

Gtr 1 w/ Riff A, 2 times

Gtrs 2 & 3 w/ Rhy Figs. 1 & 1A, 2 times

C₉⁶

Bridge

Dmaj7 Dm7 Cmaj7 Cm7 Bbm7 Eb9 Abmaj7

We wil. spend a d.2 zy week end smacked in to a trance

mf er ring throughout

Abm7 Db9 Gbmaj7 Ebm7 Cbmaj7/Fb Dm7b5 G7sus4

Me and you will lis - ten to a lit - tle bit of what made the Preach - er dance.

Verse

Gtr 1: w. Riff A, 6 times
Gtrs 2 & 3: w. Rhy. Figs. 1 & 1A, 6 times

C⁶

3. Bring your horn a - long and you can add to the pure con - fec - tion _____ and if

you can't fly _____ you'll have to move in with the rhy - thm sec - tion. _____

Eith er way you're bound to func - tion, __ Fif - ty Sec - ond Street's the junc - tion. You've got to

Gtr 1 tacet

Dm7 Em7 Fmaj7 Em7 Dm7 Em7

come on man _____ and take a piece of Mis - ter Park er's, clap your _____ hands _____ and take a

Fmaj7 Em7 Dm7 Em7 Fmaj7 G

piece of Mis - ter Park - er's, come on man and take a piece of Mis - ter Park - er's band.

Gtr. 1
 mf
 let ring

14 12 10 14 12 10 12 14 12 10 14 12

Outro
 Gtrs. 2 & 3 w Rhy Figs. & 1A, 4 times Gtr. 1 w/ Riff B, 3 times

mf
 let ring

8 8 6 7 5 7 5 8 6 6 7 5 7 5

*Gtr. 4
 mf

10 12 11 10 12 9 10 11 10 9 8 11 11 10 9 8 10 8 10 11

*Gtr. 5
 mf

8 12 8 10 9 8 9 10 11 9 10 8 8 11 12 11 8 10

* Sax arr. for two gtrs.

Gtr 4

Gtr 5

Gtrs. 2, 4 & 5 tacet

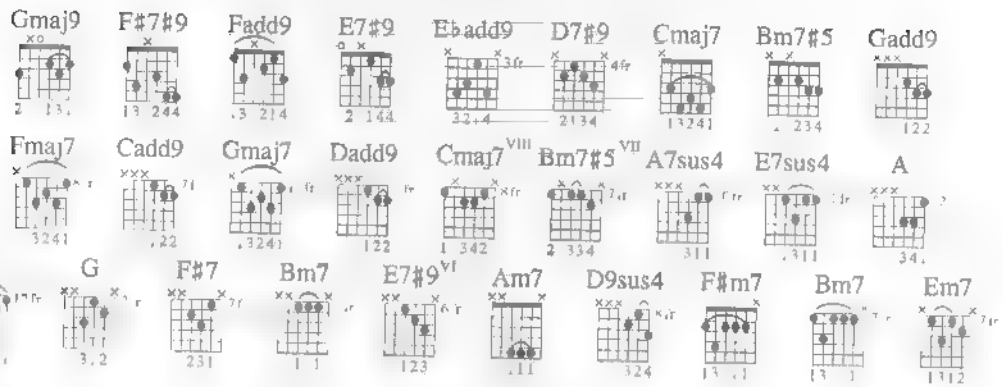
N.C.

Gtr 1

Gtr 1

Peg

Words and Music by Walter Becker and Donald Fagen



Intro

Moderate Jazz-Rock ♩ = 117

Cmaj9

F#7#9

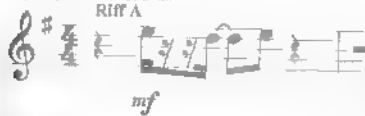
Fadd9

E7#9

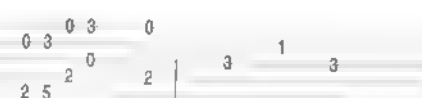
Ebadd9

Ctr 2 Rhy. Fig. 1

*Gtr 1 (clean) w/ chorus Riff A



* 1 lyric arr for gtr



Verse

D7#9

Gtr tacet

Cmaj7

Bm7#5

Cmaj7

Gadd9

Gtr 2 tacet

Gtr 1 w/ Fill 2, 3rd time

Cmaj7

Gadd9

End Rhy. Fig. 1

Rhy. Fig. 2

*Gtr 4



1 I've seen you pi - ture,
pin shot,

End Riff A



Gtr 3 (clean)

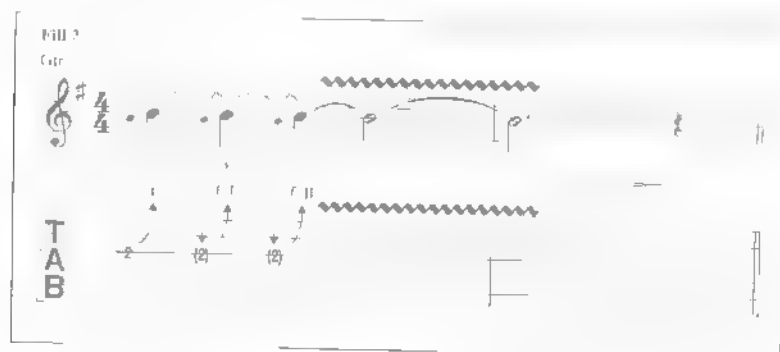
Riff B

P.M.

P.M. throughout
2nd & 3rd time & mile



* Kybd arr for gtr



Gtr. 1 w/ Fill 1, 2nd & 3rd time

Cmaj7

Gadd9

Cmaj7

Gadd9

Cmaj7

Gadd9

your name in lights a - bove it.
I keep it with your let - ter.

This is your
Done up in

Fmaj7

Cadd9

Fmaj7

Cadd9

Gtr. 1, w/ Fill 1, 2nd & 3rd time

Cmaj7

Gadd9

big de - but, —
blue - print - blue, —

it's like a dream come - true. —
it sure looks good on — you, —

Cmaj7

Gadd9

Gmaj7

Dadd9

Fmaj7

Cadd9

So won't you smile for the cam - 'ra?
and when you smile for the cam - 'ra,

I know they're gon - na
I know I'll love you

Fill 1
Gtr. 1

Fill 1
Gtr. 1

TAB

0 0 10 7 10 0 0 10 7

1. **Cmaj7** **Gadd9** **Cmaj7** **Gadd9** **End Rhy. Fig. 2** 2. **Gtr. 3: w/ Fill 3, 2nd time** **Cmaj7** **Gadd9**

love it, bet - ter. Peg. 2. I like your

End Riff B

(cont. in slash)

Chorus
Gtr 4 tacet
Cmaj7^{VIII} Bm7#5^{VII} **A7sus4** **E7sus4** **Cmaj7^{VIII} Bm7#5^{VII}** **A7sus4** **E7sus4**
Rhy. Fig. 3

Peg. it will come back to you. Peg. it will come back to you.
(Peg. Back to you. Peg. Back to you.)

A **C** **G** **F#7** **Bm7** **E7#9^{VI}** **Gtr. 1: w/ Fill 4, 2nd time** **Am7** **D9sus4** **To Coda**
End Rhy. Fig. 3

Then the shut-ter falls, you see it all in three D. It's your fav-'rite for-eign
Ah, shut-ter falls all in three D. for-eign mo - vie.)

Cmaj7 **Gadd9** **Cmaj7** **Gadd9** **Gtr 3 tacet** **F#m7** **Bm7** **Em7** **Bm7** **Cmaj7**

mo vie

PM

Fill 3
Gtr 1
PM

Fill 4
Gtr 1

Interlude

Gtr 1: w. Riff A
Gtr 2: w. Rhy. Fig.

Guitar Solo (Jay Graydon)

Gtr. 3 w. Riff B, simile
Gtr. 4 w. Rhy. Fig. 2

Interlude

Guitar Solo (Jay Graydon)

Gtr 1: w. Riff A
Gtr 2: w. Rhy. Fig.

Gtr 3 w. Riff B, simile
Gtr. 4 w. Rhy. Fig. 2

Chords: Cmaj7, Gadd9, Fmaj7, Dadd9

Techniques: Gtr 5 (dist.), PM (Palm Mute), full (Full Harmonic), 1 2 (Fingering), 3 (Triplet), 4 (Fourth), 5 (Fifth), 6 (Sixth), 7 (Seventh), 8 (Octave), 9 (Ninth), 10 (Tenth), 11 (Eleventh), 12 (Twelfth), 13 (Thirteenth), 14 (Fourteenth), 15 (Fifteenth), 16 (Sixteenth), 17 (Seventeenth), 18 (Eighteenth), 19 (Nineteenth), 20 (Twentieth)

Lyrics: 3 I like your

Section: D.S. al Coda (take 2nd lyrics/2nd ending)

⊕ Coda

Outro

Gtr 3: w Rhy. Fig. 3, 4 times & fade

Cmaj7

Bm7#5

Voc. Fig. 1

A7sus4

E7sus4

Cmaj7

Bm7#5

mo - vie (Peg.) it will come back to you. Back to you. Peg. it will come Peg

A7sus4

E7sus4

A

C

G

F#7

Bm7

E7#9

back to you. Back to you. then Ah, the shut-ter falls shut-ter falls you see it all in three D all in three D

Am7

D9sus4

w Voc. Fig. 1, 3 times

Cmaj7

Bm7#5

Asus4 E7sus4

Cmaj7

Bm7#5

Asus4 E7sus4

End Voc. Fig. 1

It's your fav 'rite for - eign for - eign mo - vie.)

Bm7

E7#9

Am7 D9sus4

Cmaj7

Bm7#5

A7sus4 E7sus4

Cmaj7

Bm7#5

A7sus4

E7sus4

full full full

Begin Fade

A

C

G

F#7

Bm7 E7#9

Am7

D9sus4

Cmaj7

Bm7#5

full full full

A7sus4

E7sus4

Cmaj7

Bm7#5

A7sus4 E7sus4

A

C

G

F#7

Fade Out

full full full

Pretzel Logic

Words and Music by Walter Becker and Donald Fagen

Intro
Moderately ♩ = 97 (♩ - ♩ - ♩)

N.C. (Am7)

Am7

(kybd.) 4

play 3 times

3

3

3

1. I would love to tour the South - land
nev - er met Na - po - le - on, —

Otr 1 (clean) 4

mf

TAB

3 4 5 4 3 2 1

3 4 5 4 3 2 1

3 4 5 4 3 2 1

Verse

Gtr 2: w/ Fill 1, 2nd time

*Am7

Rhy. Fig. 1

* Chord symbols represent overall tonality

Fmaj7

Am7

Dm7

3 3 3

in a trav - 'ling min-strel show —
but I plan — to find the time. —

3 3 3 3 3 3 3 3

Yes, I'd — love to tour the South - land —
I have nev - er met Na - po - le - on,

3 4 5 4 3 2 1

3 4 5 4 3 2 1

3 4 5 4 3 2 1

5 6 7

Am7

Chorus

D E

F A

3 3 3

in a trav - 'ling min-strel show. —
but I plan — to find the time. —

Yes I do. —

Yes, I'm dy'n' to be a star — and
'Cause he looks so fine — up

5 6 7

3 4 5

3 4 5

7 7 7

Fill 1

Otr 2 (elec.)

f w/ slight dist.

full

grad bend 1/2

full

full

full

TAB

5 7 5 7

5

(0 2) 0

5

(5)

7

(5)

7

(7)

C/D D/G D/E E A C/D D/G

make them laugh... They sound just like a record on a pho - no - graph.
on that hill. They tell me he was lone - ly, he's lone - ly still. Those

D/E E A Am C D Am C

days are gone for - ev - er, o ver a long time a go Oh, yeah

End Rhy. Fig. 1 Rhy. Fig. 2

Em 7 G Am7

Hey, hey! I have

End Rhy. Fig. 2

2.

Guitar Solo (Walter Becker)

Gtr. w. Rhy. Fig. 1, last 4 meas. only

Gtr 2 Am7

Gtr 1 w. Rhy Fig 1

Am7

Fmaj7

Am7

even

full

full

full

full

* Played behind the beat.

Dm7

Am7

full

full

full

D E

E A

C D

D G

D E

E A

full

full

C D

D G

D E

E A

C F

B b

full

full

full

full

full

full

full

Gtr 1 w Rhy Fig 1, 1st 3 meas. only
Am7

D

3.1

Verse

Gtr 2 tacet
Am

Fmaj7

Am7

N.C.

Gtr. 1 w Rhy Fig. 1, last 9 meas. only
Dm7

* Sung behind the back.

Am7

Chorus
Gtr 2 tacet
D/E E/A C/D D/G

Well, I've seen 'em on the T. V. the mov - ie show. ... They

full (10) 7 (7) grad bend full 10 10

D/E E/A C/D D/G D/E E/A

say the times are chang - in', but I just don't know. ... These things are gone for - ev - er,

Gtr. 1 w. Rhy. Fig. 2
Am/C D Am/C Fmaj7 G

o - ver a long time a - go. ... Oh, yeah. ...

Outro
Am7 Fmaj7 G

On yeah Hey hey!

Gtr 2

5 7 5 7 (7) 5 7 10 10

Gtr Rhy. Fig. 3 End Rhy. Fig. 3

let ring le ring et ring

3 4 5 3 4 5 0 1 0 2 2 3 3 5 5 5 5 5 5 5 5 5

Gtr. 1 w. Rhy. Fig. 3 style to fade
Am7 Fmaj7 G Am7

let ring le ring et ring

5 7 5 7 (7) 5 7 10 10 10 10 10 8 10 9 9 7 5

Fmaj7 G

full full full full full full

Am7

Fmaj7 G

let ring it through

Am7

Fmaj7 G

Begin Fade

Am7 Fmaj7

Fade Out

Words and Music by Walter Becker and Donald Fagen

F#5
XXXX



Moderate Rock = 138

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a treble clef staff and a guitar tab staff. The guitar part includes a key signature change to one sharp (F#) and a capo on the 2nd fret. The melody is played on the guitar, with a final measure marked with a double bar line and a repeat sign.

TAB

[illegible]

MCA music publishing

(A)

10 10 15 15 15 15 14 14 14 12 12 12 10 10 10 10 0 0 0 0 7 7 7 7 6 5 5 5 3 0 0 0 0

(G) (A)

*Gtr 3 disto

*Piano arr for gtr

Verse

Gtr 1, face!
N.C.(D)

(A, C#) (Bm7) (A) (D) (A, C#) (Bm7)

I Your ev - er last - in' sum-mer you can see I fad in' fast, _ So you grab a piece of some-thin' that you

Gtr 2 Riff A

Gtr 3 Riff A1

(A) (Em) (D#°7) (Dm) (A/C#) D

think is gon-na last, ... Well you would - n't e-ven know a dia-mond if you held it in your hand. The

5 6 5 7 8 5 7 5 6 5 5 7 6 7

5 7 6 5 7 8 5 6 7 8 7 6 7 6 6 7 5 7

(A C#) (Bm7) (A)

things you think are pre - cious I can't un - der - stand

Are you reel in' in the

End RIT A

Chorus

Gtr 3 tacet
G

years; ____

stow-in' a-way the time? ____

Are you gath-er-in' up the

Gtr 2
Rhy. Fig. 1

G

tears?

Have you had e-nough of mine?

A

Are you reel-in' in the

End Rhy. Fig. 1 Rhy. Fig. 2

End Rhy. Fig. 2

Gtr 2: w Rhy Fig. 1

G

years, —

stow-m' a-way the time?

A

D.A. A 3 D.A.

Are you gath er m' up the

Gtr 1

19 19 15 15

16 (16)

14 14 14 12 12 (12)

G

tears?

Have you had e-nough of mine?

Gtr. 2

F#5 F#m7 F#5 F#m7 F#5 F#m7

Gtr 1

12 12 10 12 10 10

10 (10)

17 19 14 17 12 14 10 12

11 11 9 9 11 12

Gtr 3

6 7 5 7

Verse

Gtrs. 2 & 3 w R ffs A & A1

Gtr. , tacet

N.C.(D) (A,C#) (Bm7) (A)

2 You've been tell-in' me _ you're a gen-i-us since you were sev-en-teen. _ In all the _ time I've known you _ I still

(12)

(A) (Em) (D#°7) (Dm) (A,C#) (D)

don't know what you mean. _ The week-end _ at the col-lege _ did-n't turn out _ like you planned. The

(A,C#) (Bm7) (A)

things that _ pass for know-ledge _ I can't un-der-stand. _ Are you reel-in in the

Chorus

G A

years; slow in' a way the time? Are you gath-er in' up the

Gtr 2 Rhy. Flg. 3

G A

tears? _ Have you had e nough of mine? _ Are you reel-in' in the

End Rhy. Flg. 3

G

years; — stow in' a way the time? — Are you gath-er-in' up the

let ring — let ring —

G

F#5

F#m7

Gir 2

tears? ____

Have you had e-nough of mine? ____

Interlude

Gtr 2: w Flt 1, 2nd time

G

F#

Q



⑧

KIT B

A

6

4 A

⑧

35

5 ft

9

▲

35

3fr

G

△

⑤



35

5fr

End RITE

[illegible]

E'III 1

Gtr 2

Gtr. 2 w. Riff B (G)

G 6 3fr A 6 5fr

Gtr 4 (elec.)

w. slight dist

Guitar Solo (El. of Randall)

Gtr. 4 tacet

G

Rhy. Fig. 4

A

End Rhy. Fig. 4

Gtr. 2

Gtr. 4

f

14 (14)

1 2

14

9

7

5

5

6

7

5

5

7

6

1 2

7

7

7

7

0

Gtr 2. w. Rhy. Fig. 4, simple

G

Gtr 2 w. Rhy. Fill 1

G

A C/G

A

Gtr 2

C/G A

G

A C/G A

Gtr 3

Rhy. Fill 1

Gtr 2

Verse

Gtr. 1. tacet
Gtrs. 2 & 3, w. Riffs A & A1

(D) (A/C#) (Bm7) (A) (D) (A/C#) (Bm7)

3. I've spent a - lot of _ mon ey _ and I've spent a - lot of time. _ The trip we made _ to Hol ly wood is _ etched up

(A) (Em) (D#°7) (Dm) (A/C#) (D)

- on my mind. Af - ter all the things we've done and seen _ you find an - oth - er man. The

(A/C#) (Bm7) (A)

things you _ think are use - less I _ can't un - der - stand. _ Are you reel - in' in the

Chorus

Gtr. 2: w. Rhy. Fig. 3, simple

(G) (A)

years; _ stow-in' a-way the time? _ Are you gath-er in' up the

Gtr. 1

f

Gtr. 2, w. Rhy. Fig. 2, simple

(G) (A)

tears? _ Have you had e-nough of mine? _ Are you reel-in' in the

Xylo

15—15 15—17 12—12 12—14 12 12 10 9 12 10

7 7 7 7 7 7 7 7 7 7

Gtr. 2 w. Rhy. Fig. 3, simple

(G) (A)

years. _ stow in' a way the time?

12 10 8 7—9 7 6 9 7 7 5 7 5 5 5 5 5 5

9 7 5 5 7 5 4 7 5 5 7 5 5 5 5 5

Are you gath-er - in' up the tears? — Have you had e - nough of

F#5
Gtr 2

mine?

let ring —

Gtr 4

mf

Interlude
Gtr 2, w. Riff B
(G)

Gtr 1

Gtr 4

Outro

Gtr 4 tacet

(G)

Gtr

Rhy Fig. 5

Gtr 2

End Rhy Fig. 5

Gtr 2: w. Rhy Fig. 5, simile, till fade

Begin Fade

The musical notation for the guitar solo is presented in two systems. The first system is a single staff in treble clef with a key signature of one sharp (F#). It begins with a treble G (labeled (G)) and contains several triplet eighth notes and eighth-note pairs. The second system is a single staff in bass clef with a key signature of one sharp (F#). It begins with a bass F (labeled (F)) and contains eighth-note pairs and eighth-note triplets. Both systems include fingerings (1-4) and dynamic markings (p, mf, f). The notation is a transcription of the original recording, showing the intricate melodic lines played by Neil Young.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff, starting with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and a half note D5. This is followed by a quarter rest, then eighth notes E5 and F#5, and a quarter note G5. The melody continues with a quarter note A5, a half note B5, and a quarter note C6. The second system begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note D6, followed by eighth notes E6 and F#6, and a quarter note G6. This is followed by a quarter note A6, a half note B6, and a quarter note C7. The melody continues with a quarter note D7, a half note E7, and a quarter note F#7. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

(A)

trill

full

(B)

full

(C)

full

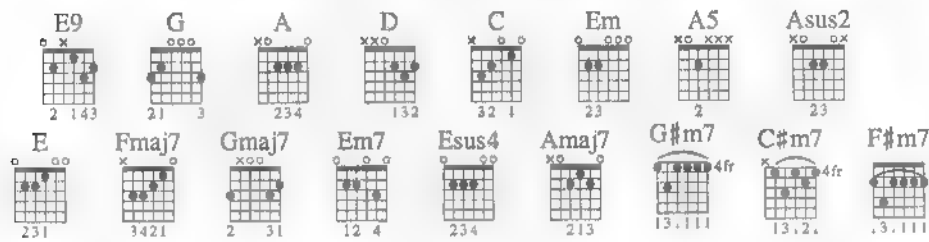
The Wind by John Williams

12 X 12 12 X 12 12 12 12 14 14 15 15 17 17 X 20 20 20 X 20

0 X 9 9 X 9 9 0 9 11 11 11 (11) 12 12 12 12 14 14 14 17 17 16 17 17 16 17 16 17 17 17 17

Rikki Don't Lose That Number

Words and Music by Walter Becker and Donald Fagen



Intro

Moderate Latin Rock ♩ = 116

N.C.

Gtr 1 (acous.)

Rhy. Fig. 1

End Rhy. Fig. 1

mp

TAB

7 7 6 4 2 7 7 6 4 2 7 7 6 4 2 4 4

Verse

D

Asus2

E

D

I. We hear you're leav-ing,

that's O. K.

I thought our lit-tle

Rhy. Fig. 2

p let ring throughout

0 2 2 0 2 2 2 2 2 2 2 0

Asus2

E

C#5

B5

D

A

wild time

had just be-gun.

I guess you kind of scared your-self, you turn-

2 2 0 0 2 2 4 0 2 4 4 0 2 0 3 2 2 2

1 F#m11 A B7#9

and run. But if you have a change of heart, _____

End Rhy. Flg. 2
(cont. in sash)

Chorus
E9 G

Gtr R.k - ki, don't lose that num - ber, you don't want to call no - bod - y else. _____

A G

Send it off in a let - ter to your

Gtr 2 w. Fill 1, 2nd time
Gtr 2 w. Fill 3, 3rd time
D

- self. Rik - ki don't lose that num - ber, it's the

Gtr 2 (cont.)

mf *mp*
let it be 2nd & 3rd time same

Fill 1
Gtr 2

TAB

Fill 3
Gtr 2

TAB

Em Gtr 2 w 1 14th and time C

on ly one you own You might use it, if you...

A5 Asus2 A Gtrs. 1 & 2 tacet To Coda 2 ⊕ To Coda 1 ⊕
Gtr 2 w Fill 2, 2nd time

set ter, when you get home.

Verse
 Gtr. w Rhy Fig 2, simile

D Asus2 E D

2. I have a friend in town, he's heard your name We t out

Asus2 E C#5 B5 D A

driv-ing on Slow Hand - Row. We could stay in - side and play games, I don't

E F#m A B7#9 D.S. al Coda 1

know. And you could have a change of heart

Fill 2
 Gtr 2

TAB

15 (15) 12 15

Fill 4
 Gtr 2

TAB

8 9 8 9 7 9 7 9

A

E Esus4 E Esus4 E

Bridge

Ama7 G#m7 Ama7

You tell your-self you're not my kind, but you don't e-ven

D.S. al Coda 2

C#m7 F#m7 A, cont. in notation

know your mind And you could have a change of heart.

Gtr 1

⊕ Coda 2

Gtr 1: w Rhy Fig. 1
N C (E9)

Rik ki don't lose that num ber R.k - ki don't lose that num ber

(Rik - ki don't lose that num ber)

Time Out Of Mind

Words and Music by Walter Becker and Donald Fagen

Intro

Moderately ♩ = 123

Chords: A6, Cmaj7 Bm7, Amaj7, Em7, Cmaj7 Bm7, Amaj7

(drums)

Gtr 2, (clean)

mf

w/ slapback echo

2 full, 2 full

Rhy Fig. 1

* Piano & elec. gtr are for gtr

TAB

Chords: F#m7, Cmaj7 Bm7, Amaj7, Em7, Cmaj7 Bm7, Amaj7, A6

1. Son, you'd bet-ter be read-

End Rhy Fig. 1

TAB

Verse

Chords: Cmaj7 Bm7, Amaj7, Em7, Cmaj7 Bm7, Amaj7, F#m7, Cmaj7 Bm7, Amaj7, Em7, Cmaj7 Bm7, Amaj7, A6

Gtr 1 w Rhy Fig. 1

Gtr 2, (clean)

Gtr 2, (clean)

- y for love

on this glo - ry day

This is your chance

to be - lieve

what I've got to say

Keep your eyes

TAB

Am7

Musical notation for the vocal line of the song. It consists of four measures. The first measure has a blank line for a vocal line and the lyrics '___ on the sky.' The second measure has the lyrics 'Put a dol - lar in the kit ty.' The third measure has the lyrics 'Don't the moon _ look pret ty?' and the fourth measure has the lyrics 'To night'. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature.

Rhy. Fig. 2

Gtr 1

End Rhy Fig. 2

Musical notation for the guitar line. It consists of four measures. The first measure has the lyrics '___ on the sky.' The second measure has the lyrics 'Put a dol - lar in the kit ty.' The third measure has the lyrics 'Don't the moon _ look pret ty?' and the fourth measure has the lyrics 'To night'. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature.

F#m7

when I chase the dra - gon, the wa - ter may change to cher - ry wine and the sil - ver will turn to gold.

Rhy. Flg. 3

* Fade in w. vo. peda. or knob for all vol. swells

* Fade in w. vo. peda. or knob for all vol. swells

Asus4/E Dmaj9 Cmaj7 Bm7 Amaj7 Em7 Cmaj7 Bm7 Amaj7 F#m7

(Time out of mind. _____) Time out of mind. _____ 2. I am hold-ing the mys-

full full full full let ring full

12 8 9 5 7 (7) (7) 7 5 6 7 5 X 7

End Rhy Fig. 3

Verse

Gtr 1: w Rhy Fig
Cmaj7 Bm7 Amaj7

Em7

Cmaj7 Bm7 Amaj7

F#m7

Cmaj7 Bm7 Amaj7

tic - ai sphere. It's di - rect from La - sa where peo - ple are roll - ing in the snow

w bar

let ring

full

1/2

Pre-Chorus

Gtr 1: w Rhy, Fig. 2, 1st 2 meas. only

Gtr 2: w Fill 1, 2nd time

Lead Voc ad Lib, 2nd time

Cmaj7 Bm7 Amaj7

Em7

far from the world we know. Child-ren, we have it right here. It's the light.

1/4

1/2

vol. swell

1/2

Gtr 1 w Rhy Fig 2

Cmaj7 Bm7 Amaj7

Em7

Cmaj7 Bm7 Amaj7

Em7

Cmaj7 Bm7 Amaj7

in my eyes. It's per - fec - tion and grace. It's the smile on my face.

vol. swell

full

full

vol. swell

full

Chorus

Gtr 1: w Rhy Fig. 3

F#m7

Am7

Gmaj7

F#m7

Asus4/E

Dmaj9

Am7

Gmaj7

F#m7

Asus4/E

Dmaj9

Am7

To night when I chase the dra - gon, the wa - ter may change to cher - ry wine and the sil -

vol. swell

1/2

vol. swell

1/2

* w volume peds. or knob

Fill 1

Gtr. 2

TAB

1/2

1/4

1/4

1/2

4

5 5 3

4 0 5 5 3 0 0 0 0

* Snap str. against fingerboard w. thumb and index finger

last meas. only

A6

) Time out of mind. _____

N.C.

C#7b9

F#m7

44

Rhy. Fig. 4A

ful

Rhy. Fig. 4

12

A6 E11

End Rhy. Fig. 4A

(2)

End Rhy. Flg. 4

7

Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A, simile

Amaj7 Dmaj7 Aadd9/C# Bm7

C#7^{b9}₅

F#m7

Bm7

Aadd9/C# Cmaj9

C/F

E11

Gtr. 2

f w/ flanger

Amaj7 Dmaj7 Aadd9/C# Bm7

C#7^{b9}₅

F#m7

B7b9

E+7

A6

E11

1.

2.

D.S. al Coda

A6

Chil-dren, we have _

Gtr. 2

Gtr. 3

Gtr. 1

Coda

Outro

Gtr. 1: w/ Rhy. Fig. 1, till end

Cmaj7 Bm7 Amaj7 Em7

Cmaj7 Bm7 Amaj7

F#m7

Cmaj7 Bm7 Amaj7

Gr. 2
(Mark Knopfler)

Em7 Cmaj7 Bm7 Amaj7 A6 Cmaj7 Bm7 Amaj7 Em7

The first system of guitar notation consists of a treble clef staff and a bass staff. The treble staff contains a melodic line with various chords indicated above it: Em7, Cmaj7 Bm7 Amaj7, A6, Cmaj7 Bm7 Amaj7, and Em7. The bass staff shows fret numbers and some specific techniques like bends (1/2) and a triplet (3).

Cmaj7 Bm7 Amaj7 F#m7 Cmaj7 Bm7 Amaj7 Em7

The second system continues the guitar notation. It features a treble staff with a melodic line and a bass staff with fret numbers. Chords indicated above the staff are Cmaj7 Bm7, Amaj7, F#m7, Cmaj7 Bm7 Amaj7, and Em7. Techniques like bends (1/4) and triplets (3) are shown.

Cmaj7 Bm7 Amaj7 A6 Cmaj7 Bm7 Amaj7 Em7

The third system of guitar notation continues the piece. It includes a treble staff with a melodic line and a bass staff with fret numbers. Chords indicated are Cmaj7 Bm7 Amaj7, A6, Cmaj7 Bm7 Amaj7, and Em7. Techniques like bends (1/2) and triplets (3) are shown.

Begin Fade

Cmaj7 Bm7 Amaj7 F#m7 Cmaj7 Bm7 Amaj7 Em7

The fourth system of guitar notation begins the fade section. It features a treble staff with a melodic line and a bass staff with fret numbers. Chords indicated are Cmaj7 Bm7 Amaj7, F#m7, Cmaj7 Bm7 Amaj7, and Em7. Techniques like bends (1/2) and triplets (3) are shown.

Cmaj7 Bm7 Amaj7 A6 Cmaj7 Bm7 Amaj7

The fifth system of guitar notation continues the fade section. It includes a treble staff with a melodic line and a bass staff with fret numbers. Chords indicated are Cmaj7 Bm7 Amaj7, A6, and Cmaj7 Bm7 Amaj7. Techniques like bends (1/2) and triplets (3) are shown.

Fade Out

Em7 Cmaj7 Bm7 Amaj7 F#m7

The sixth system of guitar notation concludes the piece. It features a treble staff with a melodic line and a bass staff with fret numbers. Chords indicated are Em7, Cmaj7 Bm7 Amaj7, and F#m7. Techniques like bends (1/2) and triplets (3) are shown.

Rja

Josie

Bad Sneakers

Kid Charlemagne

Black Friday

May Old School

Bodhisattva

Night By Night

Chain Lightning

Parker's Band

Deacon Blues

Peg

Don't Take Me Alive

Pretzel Logic

Gauche

Reelin' In The Years

Green Earrings

Rikki Don't Lose That Number

Hey Nineteen

Time Out Of Mind

3999200041

OUR PRICE

-BEST 0

4 073999200041 50420



0 73999 20004 1

A PUBLICATION OF

MCA

music publishing

A DIVISION OF MCA INC.

7777 W. BLUEMOUND RD. MILWAUKEE, WI 53213

EXCLUSIVELY DISTRIBUTED BY



HAL • LEONARD